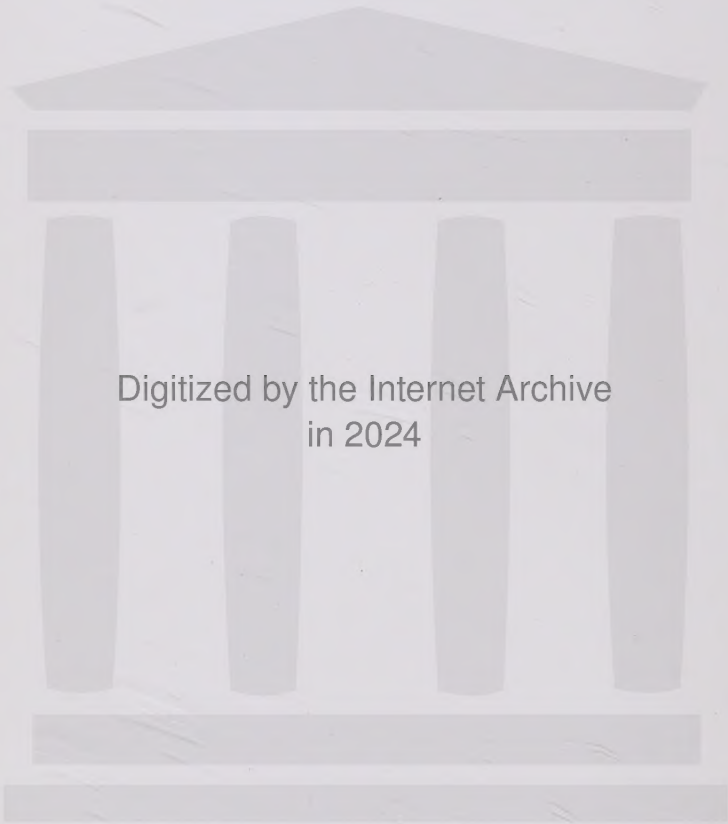
Digitized by the Internet Archive
in 2024

https://archive.org/details/morningsinfloren0014john

THE COMPLETE WORKS

OF

JOHN RUSKIN, LL. D.

IN TWENTY-SIX VOLUMES

Volume Fourteen

EDITION DE LUXE

MORNINGS IN FLORENCE

TIME AND TIDE—THE ART OF ENGLAND

NOTES ON THE CONSTRUCTION OF SHEEPFOLDS

BY

JOHN RUSKIN

With Illustrations

NEW YORK
BRYAN, TAYLOR & COMPANY
1894

Property Of
L. A. Baptist
COLLEGE LIBRARY
Newhall, California

Edition de Luxe.

Strictly limited to 750 copies, of which this is No. 669

CONTENTS.

MORNINGS IN FLORENCE.

PAGE

PREFACE, ... 3

THE FIRST MORNING.

SANTA CROCE, ... 5

THE SECOND MORNING.

THE GOLDEN GATE, ... 19

THE THIRD MORNING.

BEFORE THE SOLDAN, ... 36

THE FOURTH MORNING.

THE VAULTED BOOK, ... 61

THE FIFTH MORNING.

THE STRAIT GATE, ... 77

THE SIXTH MORNING.

THE SHEPHERD'S TOWER, ... 98

TIME AND TIDE.

PAGE

PREFACE, ... 123

LETTER I.—CO-OPERATION.

THE TWO KINDS OF CO-OPERATION—IN ITS HIGHEST SENSE IT IS NOT YET THOUGHT OF, ... 125

LETTER II.—CONTENTMENT.

CO-OPERATION, AS HITHERTO UNDERSTOOD, IS PERHAPS NOT EXPEDIENT, ... 128

LETTER III.—LEGISLATION.

OF TRUE LEGISLATION. THAT EVERY MAN MAY BE A LAW TO HIMSELF, ... 131

LETTER IV.—EXPENDITURE.

THE EXPENSES FOR ART AND FOR WAR, ... 135

LETTER V.—ENTERTAINMENT.

THE CORRUPTION OF MODERN PLEASURE.—(COVENT GARDEN PANTOMIME.) 137

LETTER VI.—DEXTERITY.

THE CORRUPTION OF MODERN PLEASURE.—(THE JAPANESE JUGGLERS.) 141

LETTER VII.—Festivity.

PAGE

Of the various Expressions of National Festivity, . 143

LETTER VIII.—Things Written.

The Four possible Theories respecting the Authority of the Bible, ... 145

LETTER IX.—Thanksgiving.

The Use of Music and Dancing under the Jewish Theocracy, compared with their Use by the Modern French, 149

LETTER X.—Wheat-Sifting.

The Meaning, and actual Operation, of Satanic or Demoniacal Influence, ... 155

LETTER XI.—The Golden Bough.

The Satanic Power is mainly Twofold: the Power of causing Falsehood and the Power of causing Pain. The Resistance is by Law of Honour and Law of Delight, 161

LETTER XII.—Dictatorship.

The Necessity of Imperative Law to the Prosperity of States, ... 163

LETTER XIII.—Episcopacy and Dukedom.

The proper Offices of the Bishop and Duke; or, "Overseer" and "Leader," 168

LETTER XIV.—Trade-Warrant.

The First Group of Essential Laws.—Against Theft by False Work and by Bankruptcy.—Necessary Publicity of Accounts, ... 173

LETTER XV.—Per-centage.

PAGE

The Nature of Theft by Unjust Profits.—Crime can finally be arrested only by Education, . . . 176

LETTER XVI.—Education.

Of Public Education irrespective of Class-distinction. It consists essentially in giving Habits of Mercy, and Habits of Truth, ... 181

LETTER XVII.—Difficulties.

The Relations of Education to Position in Life, . . 187

LETTER XVIII.—Humility.

The Harmful Effects of Servile Employments. The Possible Practice and Exhibition of sincere Humility by Religious Persons, ... 190

LETTER XIX.—Broken Reeds.

The General Pressure of Excessive and Improper Work, in English Life, ... 193

LETTER XX.—Rose-Gardens.

Of Improvidence in Marriage in the Middle Classes; and of the advisable Restrictions of it, . . . 197

LETTER XXI.—Gentillesse.

Of the Dignity of the Four Fine Arts; and of the Proper System of Retail Trade, ... 202

LETTER XXII.—The Master.

Of the normal Position and Duties of the Upper Classes. General Statement of the Land Question, . 207

LETTER XXIII.—Landmarks.

PAGE

Of the Just Tenure of Lands; and the proper Functions of high Public Officers, ... 212

LETTER XXIV.—The Rod and Honeycomb.

The Office of the Soldier, ... 219

LETTER XXV.—Hyssop.

Of inevitable Distinction of Rank, and necessary Submission to Authority. The Meaning of Pure-heartedness. Conclusion, ... 226

APPENDICES.

APPENDIX I.

PAGE

EXPENDITURE ON SCIENCE AND ART, ... 235

APPENDIX II.

LEGISLATION OF FREDERICK THE GREAT, ... 236

APPENDIX III.

EFFECT OF MODERN ENTERTAINMENTS ON THE MIND OF YOUTH, 239

APPENDIX IV.

DRUNKENNESS AS THE CAUSE OF CRIME, ... 240

APPENDIX V.

ABUSE OF FOOD, ... 242

APPENDIX VI.

LAW OF PROPERTY, ... 243

APPENDIX VII.

AMBITION OF BISHOPS, ... 244

APPENDIX VIII.

REGULATIONS OF TRADE, ... 245

APPENDIX IX.

GREATNESS COAL-BEGOTTEN, ... 246

APPENDIX X.

LETTER TO THE EDITOR OF THE *Pall Mall Gazette* . . 248

THE ART OF ENGLAND.

LECTURE I.

PAGE

REALISTIC SCHOOLS OF PAINTING, ... 253

D. G. Rossetti and W. Holman Hunt.

LECTURE II.

MYTHIC SCHOOLS OF PAINTING, ... 268

E. Burne-Jones and G. F. Watts.

LECTURE III.

CLASSIC SCHOOLS OF PAINTING, ... 283

Sir F. Leighton and Alma Tadema.

LECTURE IV.

FAIRY LAND, ... 301

Mrs. Allingham and Kate Greenaway.

LECTURE V.

THE FIRESIDE, ... 319

John Leech and John Tenniel.

LECTURE VI.

THE HILLSIDE, ... 336

George Robson and Copley Fielding.

APPENDIX, ... 355

INDEX, ... 369

NOTES ON THE CONSTRUCTION OF SHEEPFOLDS, . . 385

LIST OF ILLUSTRATIONS.

PAGE

General View of Florence . . . . . *Frontispiece*

Bronze Gate of the Baptistery 8

First Cloister of the Church of Santa Croce 18

Statue of Giotto 98

MORNINGS IN FLORENCE

BEING

SIMPLE STUDIES OF CHRISTIAN ART FOR ENGLISH TRAVELLERS

PREFACE.

It seems to me that the real duty involved in my Oxford professorship cannot be completely done by giving lectures in Oxford only, but that I ought also to give what guidance I may to travellers in Italy.

The following letters are written as I would write to any of my friends who asked me what they ought preferably to study in limited time; and I hope they may be found of use if read in the places which they describe, or before the pictures to which they refer. But in the outset let me give my readers one piece of practical advice. If you can afford it, pay your custode or sacristan well. You may think it an injustice to the next comer; but your paying him ill is an injustice to all comers, for the necessary result of your doing so is that he will lock up or cover whatever he can, that he may get his penny fee for showing it; and that, thus exacting a small tax from everybody, he is thankful to none, and gets into a sullen passion if you stay more than a quarter of a minute to look at the object after it is uncovered. And you will not find it possible to examine anything properly under these circumstances. Pay your sacristan well, and make friends with him: in nine cases out of ten an Italian is really grateful for the money, and more than grateful for human courtesy; and will give you some true zeal and kindly feeling in return for a franc and a pleasant look. How very horrid of him to be grateful for money, you think! Well, I can only tell you that I know fifty people who will write me letters full of tender sentiment, for one who will give me tenpence; and I shall be very much obliged to you if you will give me tenpence for each of these letters of mine, though I have done more work than you know of, to make them good ten-pennyworths to you.

MORNINGS IN FLORENCE.

THE FIRST MORNING.

SANTA CROCE.

If there is one artist, more than another, whose work it is desirable that you should examine in Florence, supposing that you care for old art at all, it is Giotto. You can, indeed, also see work of his at Assisi; but it is not likely you will stop there, to any purpose. At Padua there is much; but only of one period. At Florence, which is his birthplace, you can see pictures by him of every date, and every kind. But you had surely better see, first, what is of his best time and of the best kind. He painted very small pictures and very large—painted from the age of twelve to sixty—painted some subjects carelessly which he had little interest in—some carefully with all his heart. You would surely like, and it would certainly be wise, to see him first in his strong and earnest work,—to see a painting by him, if possible, of large size, and wrought with his full strength, and of a subject pleasing to him. And if it were, also, a subject interesting to yourself,—better still.

Now, if indeed you are interested in old art, you cannot but know the power of the thirteenth century. You know that the character of it was concentrated in, and to the full expressed by, its best king, St. Louis. You know St. Louis was a Franciscan, and that the Franciscans, for whom Giotto was continually painting under Dante's advice, were prouder of him than of any other of their royal brethren or sisters. If Giotto ever would imagine anybody with care and delight, it would

be St. Louis, if it chanced that anywhere he had St. Louis to paint.

Also, you know that he was appointed to build the Campanile of the Duomo, because he was then the best master of sculpture, painting, and architecture in Florence, and supposed to be without superior in the world.[1] And that this commission was given him late in life, (of course he could not have designed the Campanile when he was a boy;) so therefore, if you find any of his figures painted under pure campanile architecture, and the architecture by his hand, you know, without other evidence, that the painting must be of his strongest time.

So if one wanted to find anything of his to begin with, especially, and could choose what it should be, one would say, "A fresco, life size, with campanile architecture behind it, painted in an important place; and if one might choose one's subject, perhaps the most interesting saint of all saints—for *him* to do for us—would be St. Louis."

Wait then for an entirely bright morning; rise with the sun, and go to Santa Croce, with a good opera-glass in your pocket, with which you shall for once, at any rate, see an opus; and, if you have time, several opera. Walk straight to the chapel on the right of the choir ("k" in your Murray's guide). When you first get into it, you will see nothing but a modern window of glaring glass, with a red-hot cardinal in one pane—which piece of modern manufacture takes away at least seven-eighths of the light (little enough before) by which you might have seen what is worth sight. Wait patiently till you get used to the gloom. Then, guarding your eyes from the accursed modern window as best you may, take your opera-glass and look to the right, at the uppermost of the two figures beside it. It is St. Louis, under campanile architecture, painted by—Giotto? or the last Florentine painter who wanted a job—over Giotto? That is the first question

[1] "Cum in universo orbe non reperiri dicatur quenquam qui sufficientior sit in his et aliis multis artibus magistro Giotto Bondonis de Florentia, pictore, et accipiendus sit in patriâ, velut magnus magister." —(Decree of his appointment, quoted by Lord Lindsay, vol. ii., p. 247.)

you have to determine; as you will have henceforward, in every case in which you look at a fresco.

Sometimes there will be no question at all. These two grey frescos at the bottom of the walls on the right and left, for instance, have been entirely got up for your better satisfaction, in the last year or two—over Giotto's half-effaced lines. But that St. Louis? Re-painted or not, it is a lovely thing,—there can be no question about that; and we must look at it, after some preliminary knowledge gained, not inattentively.

Your Murray's Guide tells you that this chapel of the Bardi della Libertà, in which you stand, is covered with frescos by Giotto; that they were whitewashed, and only laid bare in 1853; that they were painted between 1296 and 1304; that they represent scenes in the life of St. Francis; and that on each side of the window are paintings of St. Louis of Toulouse, St. Louis king of France, St. Elizabeth, of Hungary, and St. Claire,—"all much restored and repainted." Under such recommendation, the frescos are not likely to be much sought after; and accordingly, as I was at work in the chapel this morning, Sunday, 6th September, 1874, two nice-looking Englishmen, under guard of their valet de place, passed the chapel without so much as looking in.

You will perhaps stay a little longer in it with me, good reader, and find out gradually where you are. Namely, in the most interesting and perfect little Gothic chapel in all Italy—so far as I know or can hear. There is no other of the great time which has all its frescos in their place. The Arena, though far larger, is of earlier date—not pure Gothic, nor showing Giotto's full force. The lower chapel at Assisi is not Gothic at all, and is still only of Giotto's middle time. You have here, developed Gothic, with Giotto in his consummate strength, and nothing lost, in form, of the complete design.

By restoration—judicious restoration, as Mr. Murray usually calls it—there is no saying how much you have lost. Putting the question of restoration out of your mind, however, for a while, think where you are, and what you have got to look at.

You are in the chapel next the high altar of the great Franciscan church of Florence. A few hundred yards west of you, within ten minutes' walk, is the Baptistery of Florence. And five minutes' walk west of that is the great Dominican church of Florence, Santa Maria Novella.

Get this little bit of geography, and architectural fact, well into your mind. There is the little octagon Baptistery in the middle; here, ten minutes' walk east of it, the Franciscan church of the Holy Cross; there, five minutes walk west of it, the Dominican church of St. Mary.

Now, that little octagon Baptistery stood where it now stands (and was finished, though the roof has been altered since) in the eighth century. It is the central building of Etrurian Christianity,—of European Christianity.

From the day it was finished, Christianity went on doing her best, in Etruria and elsewhere, for four hundred years,—and her best seemed to have come to very little,—when there rose up two men who vowed to God it should come to more. And they made it come to more, forthwith; of which the immediate sign in Florence was that she resolved to have a fine new cross-shaped cathedral instead of her quaint old little octagon one; and a tower beside it that should beat Babel:—which two buildings you have also within sight.

But your business is not at present with them; but with these two earlier churches of Holy Cross and St. Mary. The two men who were the effectual builders of these were the two great religious Powers and Reformers of the thirteenth century;—St. Francis, who taught Christian men how they should behave, and St. Dominic, who taught Christian men what they should think. In brief, one the Apostle of Works; the other of Faith. Each sent his little company of disciples to teach and to preach in Florence: St. Francis in 1212; St. Dominic in 1220.

The little companies were settled—one, ten minutes' walk east of the old Baptistery; the other five minutes' walk west of it. And after they had stayed quietly in such lodgings as were given them, preaching and teaching through most of the century; and had got Florence, as it were, heated through,

she burst out into Christian poetry and architecture, of which you have heard much talk:—burst into bloom of Arnolfo, Giotto, Dante, Orcagna, and the like persons, whose works you profess to have come to Florence that you may see and understand.

Florence then, thus heated through, first helped her teachers to build finer churches. The Dominicans, or White Friars, the Teachers of Faith, began their church of St. Mary's in 1279. The Franciscans, or Black Friars, the teachers of Works, laid the first stone of this church of the Holy Cross in 1294. And the whole city laid the foundations of its new cathedral in 1298. The Dominicans designed their own building; but for the Franciscans and the town worked the first great master of Gothic art, Arnolfo; with Giotto at his side, and Dante looking on, and whispering sometimes a word to both.

And here you stand beside the high altar of the Franciscans' church, under a vault of Arnolfo's building, with at least some of Giotto's colour on it still fresh; and in front of you, over the little altar, is the only reportedly authentic portrait of St. Francis, taken from life by Giotto's master. Yet I can hardly blame my two English friends for never looking in. Except in the early morning light, not one touch of all this art can be seen. And in any light, unless you understand the relations of Giotto to St. Francis, and of St. Francis to humanity, it will be of little interest.

Observe, then, the special character of Giotto among the great painters of Italy is his being a practical person. Whatever other men dreamed of, he did. He could work in mosaic; he could work in marble; he could paint; and he could build; and all thoroughly: a man of supreme faculty, supreme common sense. Accordingly, he ranges himself at once among the disciples of the Apostle of Works, and spends most of his time in the same apostleship.

Now the gospel of Works, according to St. Francis, lay in three things. You must work without money, and be poor. You must work without pleasure, and be chaste. You must work according to orders, and be obedient.

Those are St. Francis's three articles of Italian opera. By which grew the many pretty things you have come to see here.

And now if you will take your opera-glass and look up to the roof above Arnolfo's building, you will see it is a pretty Gothic cross vault, in four quarters, each with a circular medallion, painted by Giotto. That over the altar has the picture of St. Francis himself. The three others, of his Commanding Angels. In front of him, over the entrance arch, Poverty. On his right hand, Obedience. On his left, Chastity.

Poverty, in a red patched dress, with grey wings, and a square nimbus of glory above her head, is flying from a black hound, whose head is seen at the corner of the medallion.

Chastity, veiled, is imprisoned in a tower, while angels watch her.

Obedience bears a yoke on her shoulders, and lays her hand on a book.

Now, this same quatrefoil, of St. Francis and his three Commanding Angels, was also painted, but much more elaborately, by Giotto, on the cross vault of the lower church of Assisi, and it is a question of interest which of the two roofs was painted first.

Your Murray's Guide tells you the frescos in this chapel were painted between 1296 and 1304. But as they represent, among other personages, St. Louis of Toulouse, who was not canonized till 1317, that statement is not altogether tenable. Also, as the first stone of the church was only laid in 1294, when Giotto was a youth of eighteen, it is little likely that either it would have been ready to be painted, or he ready with his scheme of practical divinity, two years later.

Farther, Arnolfo, the builder of the main body of the church, died in 1310. And as St. Louis of Toulouse was not a saint till seven years afterwards, and the frescos therefore beside the window not painted in Arnolfo's day, it becomes another question whether Arnolfo left the chapels or the church at all, in their present form.

On which point—now that I have shown you where Giotto's

St. Louis is—I will ask you to think awhile, until you are interested ; and then I will try to satisfy your curiosity. Therefore, please leave the little chapel for the moment, and walk down the nave, till you come to two sepulchral slabs near the west end, and then look about you and see what sort of a church Santa Croce is.

Without looking about you at all, you may find, in your Murray, the useful information that it is a church which "consists of a very wide nave and lateral aisles, separated by seven fine pointed arches." And as you will be—under ordinary conditions of tourist hurry—glad to learn so much, *without* looking, it is little likely to occur to you that this nave and two rich aisles required also, for your complete present comfort, walls at both ends, and a roof on the top. It is just possible, indeed, you may have been struck, on entering, by the curious disposition of painted glass at the east end ;—more remotely possible that, in returning down the nave, you may this moment have noticed the extremely small circular window at the west end ; but the chances are a thousand to one that, after being pulled from tomb to tomb round the aisles and chapels, you should take so extraordinary an additional amount of pains as to look up at the roof,—unless you do it now, quietly. It will have had its effect upon you, even if you don't, without your knowledge. You will return home with a general impression that Santa Croce is, somehow, the ugliest Gothic church you ever were in. Well, that is really so ; and now, will you take the pains to see why ?

There are two features, on which, more than on any others, the grace and delight of a fine Gothic building depends ; one is the springing of its vaultings, the other the proportion and fantasy of its traceries. *This* church of Santa Croce has no vaultings at all, but the roof of a farm-house barn. And its windows are all of the same pattern,—the exceedingly prosaic one of two pointed arches, with a round hole above, between them.

And to make the simplicity of the roof more conspicuous, the aisles are successive sheds, built at every arch. In the aisles of the Campo Santo of Pisco, the unbroken flat roof

leaves the eye free to look to the traceries; but here, a succession of up-and-down sloping beam and lath gives the impression of a line of stabling rather than a church aisle. And lastly, while, in fine Gothic buildings, the entire perspective concludes itself gloriously in the high and distant apse, here the nave is cut across sharply by a line of ten chapels, the apse being only a tall recess in the midst of them, so that, strictly speaking, the church is not of the form of a cross, but of a letter **T**.

Can this clumsy and ungraceful arrangement be indeed the design of the renowned Arnolfo?

Yes, this is purest Arnolfo-Gothic; not beautiful by any means; but deserving, nevertheless, our thoughtfullest examination. We will trace its complete character another day; just now we are only concerned with this pre-Christian form of the letter **T**, insisted upon in the lines of chapels.

Respecting which you are to observe, that the first Christian churches in the catacombs took the form of a blunt cross naturally; a square chamber having a vaulted recess on each side; then the Byzantine churches were structurally built in the form of an equal cross; while the heraldic and other ornamental equal-armed crosses are partly signs of glory and victory, partly of light, and divine spiritual presence.[1]

But the Franciscans and Dominicans saw in the cross no sign of triumph, but of trial.[2] The wounds of their Master

[1] See, on this subject generally, Mr. R. St. J. Tyrwhitt's "Art-Teaching of the Primitive Church." S. P. B. K., 1874.

[2] I have never obtained time for any right study of early Christian church-discipline,—nor am I sure to how many other causes, the choice of the form of the basilica may be occasionally attributed, or by what other communities it may be made. Symbolism, for instance, has most power with the Franciscans, and convenience for preaching with the Dominicans; but in all cases, and in all places, the transition from the close tribune to the brightly-lighted apse, indicates the change in Christian feeling between regarding a church as a place for public judgment or teaching, or a place for private prayer and congregational praise. The following passage from the Dean of Westminster's perfect history of his Abbey ought to be read also in the Florentine church:—"The nearest approach to Westminster Abbey in this aspect is the church of Santa

were to be their inheritance. So their first aim was to make what image to the cross their church might present, distinctly that of the actual instrument of death.

And they did this most effectually by using the form of the letter **T**, that of the Furca or Gibbet,—not the sign of peace.

Also, their churches were meant for use; not show, nor self-glorification, nor town-glorification. They wanted places for preaching, prayer, sacrifice, burial; and had no intention of showing how high they could build towers, or how widely they could arch vaults. Strong walls, and the roof of a barn,—these your Franciscan asks of his Arnolfo. These Arnolfo gives,—thoroughly and wisely built; the successions of gable roof being a new device for strength, much praised in its day.

This stern humor did not last long. Arnolfo himself had other notions; much more Cimabue and Giotto; most of all, Nature and Heaven. Something else had to be taught about Christ than that He was wounded to death. Nevertheless, look how grand this stern form would be, restored to its simplicity. It is not the old church which is in itself unimpressive. It is the old church defaced by Vasari, by Michael Angelo, and by modern Florence. See those huge tombs on your right hand and left, at the sides of the aisles, with their alter-

Croce at Florence. There, as here, the present destination of the building was no part of the original design, but was the result of various converging causes. As the church of one of the two great preaching orders, it had a nave large beyond all proportion to its choir. That order being the Franciscan, bound by vows of poverty, the simplicity of the worship preserved the whole space clear from any adventitious ornaments. The popularity of the Franciscans, especially in a convent hallowed by a visit from St. Francis himself, drew to it not only the chief civic festivals, but also the numerous families who gave alms to the friars, and whose connection with their church was, for this reason, in turn encouraged by them. In those graves, piled with standards and achievements of the noble families of Florence, were successively interred—not because of their eminence, but as members or friends of those families—some of the most illustrious personages of the fifteenth century. Thus it came to pass, as if by accident, that in the vault of the Buonarotti was laid Michael Angelo; in the vault of the Viviani the preceptor of one of their house, Galileo. From those two burials the church gradually became the recognized shrine of Italian genius."

nate gable and round tops, and their paltriest of all possible sculpture, trying to be grand by bigness, and pathetic by expense. Tear them all down in your imagination ; fancy the vast hall with its massive pillars,—not painted calomel-pill colour, as now, but of their native stone, with a rough, true wood for roof,—and a people praying beneath them, strong in abiding, and pure in life, as their rocks and olive forests. That was Arnolfo's Santa Croce. Nor did his work remain long without grace.

That very line of chapels in which we found our St. Louis shows signs of change in temper. *They* have no pent-house roofs, but true Gothic vaults : we found our four-square type of Franciscan Law on one of them.

It is probable, then, that these chapels may be later than the rest—even in their stonework. In their decoration, they are so, assuredly ; belonging already to the time when the story of St. Francis was becoming a passionate tradition, told and painted everywhere with delight.

And that high recess, taking the place of apse, in the centre, —see how noble it is in the coloured shade surrounding and joining the glow of its windows, though their form be so simple. You are not to be amused here by patterns in balanced stone, as a French or English architect would amuse you, says Arnolfo. "You are to read and think, under these severe walls of mine ; immortal hands will write upon them." We will go back, therefore, into this line of manuscript chapels presently ; but first, look at the two sepulchral slabs by which you are standing. That farther of the two from the west end is one of the most beautiful pieces of fourteenth century sculpture in this world ; and it contains simple elements of excellence, by your understanding of which you may test your power of understanding the more difficult ones you will have to deal with presently.

It represents an old man, in the high deeply-folded cap worn by scholars and gentlemen in Florence from 1300—1500, lying dead, with a book in his breast, over which his hands are folded. At his feet is this inscription : "Temporibus hic suis phylosophye atq. medicine culmen fuit Galileus de Gali-

leis olim Bonajutis qui etiam summo in magistratu miro quodam modo rempublicam dilexit, cujus sancte memorie bene acte vite pie benedictus filius hunc tumulum patri sibi suisq. posteris edidit."

Mr. Murray tells you that the effigies "in low relief" (alas, yes, low enough now—worn mostly into flat stones, with a trace only of the deeper lines left, but originally in very bold relief,) with which the floor of Santa Croce is inlaid, of which this by which you stand is characteristic, are "interesting from the costume," but that, "except in the case of John Ketterick, Bishop of St. David's, few of the other names have any interest beyond the walls of Florence." As, however, you are at present within the walls of Florence, you may perhaps condescend to take some interest in this ancestor or relation of the Galileo whom Florence indeed left to be externally interesting, and would not allow to enter in her walls.[1]

I am not sure if I rightly place or construe the phrase in the above inscription, "cujus sancte memorie bene acte;" but, in main purport, the legend runs thus: "This Galileo of the Galilei was, in his times, the head of philosophy and medicine; who also in the highest magistracy loved the republic marvellously; whose son, blessed in inheritance of his holy memory and well-passed and pious life, appointed this tomb for his father, for himself, and for his posterity."

There is no date; but the slab immediately behind it, nearer the western door, is of the same style, but of later and inferior work, and bears date—I forget now of what early year in the fifteenth century.

But Florence was still in her pride; and you may observe, in this epitaph, on what it was based. That her philosophy was studied *together with useful arts*, and as a part of them; that the masters in these became naturally the masters in public affairs; that in such magistracy, they loved the State, and neither cringed to it nor robbed it; that the sons honoured their fathers, and received their fathers' honour as the most

[1] "Seven years a prisoner at the city gate,
Let in but his grave-clothes."

Rogers' "*Italy.*"

blessed inheritance. Remember the phrase "vite pie benedictus filius," to be compared with the "nos nequiores" of the declining days of all states,—chiefly now in Florence, France and England.

Thus much for the local interest of name. Next for the universal interest of the art of this tomb.

It is the crowning virtue of all great art that, however little is left of it by the injuries of time, that little will be lovely. As long as you can see anything, you can see—almost all;—so much the hand of the master will suggest of his soul.

And here you are well quit, for once, of restoration. No one cares for this sculpture; and if Florence would only thus put all her old sculpture and painting under her feet, and simply use them for gravestones and oilcloth, she would be more merciful to them than she is now. Here, at least, what little is left is true.

And, if you look long, you will find it is not so little. That worn face is still a perfect portrait of the old man, though like one struck out at a venture, with a few rough touches of a master's chisel. And that falling drapery of his cap is, in its few lines, faultless, and subtle beyond description.

And now, here is a simple but most useful test of your capacity for understanding Florentine sculpture or painting. If you can see that the lines of that cap are both right, and lovely; that the choice of the folds is exquisite in its ornamental relations of line; and that the softness and ease of them is complete,—though only sketched with a few dark touches,—then you can understand Giotto's drawing, and Botticelli's;—Donatello's carving and Luca's. But if you see nothing in *this* sculpture, you will see nothing in theirs, *of* theirs. Where they choose to imitate flesh, or silk, or to play any vulgar modern trick with marble—(and they often do)—whatever, in a word, is French, or American, or Cockney, in their work, you can see; but what is Florentine, and for ever great—unless you can see also the beauty of this old man in his citizen's cap,—you will see never.

There is more in this sculpture, however, than its simple portraiture and noble drapery. The old man lies on a piece

of embroidered carpet; and, protected by the higher relief, many of the finer lines of this are almost uninjured; in particular, its exquisitely-wrought fringe and tassels are nearly perfect. And if you will kneel down and look long at the tassels of the cushion under the head, and the way they fill the angles of the stone, you will,—or may—know, from this example alone, what noble decorative sculpture is, and was, and must be, from the days of earliest Greece to those of latest Italy.

"Exquisitely sculptured fringe!" and you have just been abusing sculptors who play tricks with marble! Yes, and you cannot find a better example, in all the museums of Europe, of the work of a man who does *not* play tricks with it—than this tomb. Try to understand the difference: it is a point of quite cardinal importance to all your future study of sculpture.

I *told* you, observe, that the old Galileo was lying on a piece of embroidered carpet. I don't think, if I had not told you, that you would have found it out for yourself. It is not so like a carpet as all that comes to.

But had it been a modern trick-sculpture, the moment you came to the tomb you would have said, "Dear me! how wonderfully that carpet is done,—it doesn't look like stone in the least—one longs to take it up and beat it, to get the dust off."

Now whenever you feel inclined to speak so of a sculptured drapery, be assured, without more ado, the sculpture is base, and bad. You will merely waste your time and corrupt your taste by looking at it. Nothing is so easy as to imitate drapery in marble. You may cast a piece any day; and carve it with such subtlety that the marble shall be an absolute image of the folds. But that is not sculpture. That is mechanical manufacture.

No great sculptor, from the beginning of art to the end of it, has ever carved, or ever will, a deceptive drapery. He has neither time nor will to do it. His mason's lad may do that if he likes. A man who can carve a limb or a face never finishes inferior parts, but either with a hasty and scornful

chisel, or with such grave and strict selection of their lines as you know at once to be imaginative, not imitative.

But if, as in this case, he wants to oppose the simplicity of his central subject with a rich background,—a labyrinth of ornamental lines to relieve the severity of expressive ones,—he will carve you a carpet, or a tree, or a rose thicket, with their fringes and leaves and thorns, elaborated as richly as natural ones; but always for the sake of the ornamental form, never of the imitation; yet, seizing the natural character in the lines he gives, with twenty times the precision and clearness of sight that the mere imitator has. Examine the tassels of the cushion, and the way they blend with the fringe, thoroughly; you cannot possibly see finer ornamental sculpture. Then, look at the same tassels in the same place of the slab next the west end of the church, and you will see a scholar's rude imitation of a master's hand, though in a fine school. (Notice, however, the folds of the drapery at the feet of this figure: they are cut so as to show the hem of the robe within as well as without, and are fine.) Then, as you go back to Giotto's chapel, keep to the left, and just beyond the north door in the aisle is the much celebrated tomb of C. Marsuppini, by Desiderio of Settignano. It is very fine of its kind; but there the drapery is chiefly done to cheat you, and chased delicately to show how finely the sculptor could chisel it. It is wholly vulgar and mean in cast of fold. Under your feet, as you look at it, you will tread another tomb of the fine time, which, looking last at, you will recognize the difference between the false and true art, as far as there is capacity in you at present to do so. And if you really and honestly like the low-lying stones, and see more beauty in them, you have also the power of enjoying Giotto, into whose chapel we will return to-morrow;—not to-day, for the light must have left it by this time; and now that you have been looking at these sculptures on the floor you had better traverse nave and aisle across and across; and get some idea of that sacred field of stone. In the north transept you will find a beautiful knight, the finest in chiselling of all these tombs, except one by the same hand in the south aisle just where it enters the south transept.

Examine the lines of the Gothic niches traced above them; and what is left of arabesque on their armour. They are far more beautiful and tender in chivalric conception than Donatello's St. George, which is merely a piece of vigorous naturalism founded on these older tombs. If you will drive in the evening to the Chartreuse in Val d'Ema, you may see there an uninjured example of this slab-tomb by Donatello himself: very beautiful; but not so perfect as the earlier ones on which it is founded. And you may see some fading light and shade of monastic life, among which if you stay till the fireflies come out in the twilight, and thus get to sleep when you come home, you will be better prepared for to-morrow morning's walk—if you will take another with me—than if you go to a party, to talk sentiment about Italy, and hear the last news from London and New York.

THE SECOND MORNING.

THE GOLDEN GATE.

To-day, as early as you please, and at all events before doing anything else, let us go to Giotto's own parish-church, Santa Maria Novella. If, walking from the Strozzi Palace, you look on your right for the "Way of the Beautiful Ladies," it will take you quickly there.

Do not let anything in the way of acquaintance, sacristan, or chance sight, stop you in doing what I tell you. Walk straight up to the church, into the apse of it;—(you may let your eyes rest, as you walk, on the glow of its glass, only mind the step, half way;)—and lift the curtain; and go in behind the grand marble altar, giving anybody who follows you anything they want, to hold their tongues, or go away.

You know, most probably, already, that the frescos on each side of you are Ghirlandajo's. You have been told they are very fine, and if you know anything of painting, you know the portraits in them are so. Nevertheless, somehow, you don't really enjoy these frescos, nor come often here, do you?

The reason of which is, that if you are a nice person, they are not nice enough for you; and if a vulgar person, not vulgar enough. But if you are a nice person, I want you to look carefully, to-day, at the two lowest, next the windows, for a few minutes, that you may better feel the art you are really to study, by its contrast with these.

On your left hand is represented the birth of the Virgin. On your right, her meeting with Elizabeth.

You can't easily see better pieces—nowhere more pompous pieces)—of flat goldsmiths' work. Ghirlandajo was to the end of his life a mere goldsmith, with a gift of portraiture. And here he has done his best, and has put a long wall in wonderful perspective, and the whole city of Florence behind Elizabeth's house in the hill country; and a splendid bas-relief, in the style of Luca della Robbia, in St. Anne's bedroom; and he has carved all the pilasters, and embroidered all the dresses, and flourished and trumpeted into every corner; and it is all done, within just a point, as well as it can be done; and quite as well as Ghirlandajo could do it. But the point in which it *just* misses being as well as it can be done, is the vital point. And it is all simply—good for nothing.

Extricate yourself from the goldsmith's rubbish of it, and look full at the Salutation. You will say, perhaps, at first, "What grand and graceful figures!" Are you sure they are graceful? Look again and you will see their draperies hang from them exactly as they would from two clothes-pegs. Now, fine drapery, really well drawn, as it hangs from a clothes-peg, is always rather impressive, especially if it be disposed in large breadths and deep folds; but that is the only grace of their figures.

Secondly. Look at the Madonna, carefully. You will find she is not the least meek—only stupid,—as all the other women in the picture are.

"St. Elizabeth, you think, is nice"? Yes; "and she says, 'Whence is this to me, that the mother of my Lord should come to me?' really with a great deal of serious feeling?" Yes, with a great deal. Well, you have looked enough at those two. Now—just for another minute—look at the birth

of the Virgin. "A most graceful group, (your Murray's Guide tells you,) in the attendant servants." Extremely so. Also, the one holding the child is rather pretty. Also, the servant pouring out the water does it from a great height, without splashing, most cleverly. Also, the lady coming to ask for St. Anne, and see the baby, walks majestically and is very finely dressed. And as for that bas-relief in the style of Luca della Robbia, you might really almost think it *was* Luca! The very best plated goods, Master Ghirlandajo, no doubt—always on hand at your shop.

Well, now you must ask for the Sacristan, who is civil and nice enough, and get him to let you into the green cloister, and then go into the less cloister opening out of it on the right, as you go down the steps; and you must ask for the tomb of the Marcheza Stiozzi Ridolfi; and in the recess behind the Marcheza's tomb—very close to the ground, and in excellent light, if the day is fine—you will see two small frescos, only about four feet wide each, in odd-shaped bits of wall—quarters of circles; representing—that on the left, the Meeting of Joachim and Anna at the Golden Gate; and that on the right, the Birth of the Virgin.

No flourish of trumpets here, at any rate, you think! No gold on the gate; and, for the birth of the Virgin—is this all! Goodness!—nothing to be seen, whatever, of bas-reliefs, nor fine dresses, nor graceful pourings out of water, nor processions of visitors?

No. There's but one thing you can see, here, which you didn't in Ghirlandajo's fresco, unless you were very clever and looked hard for it—the Baby! And you are never likely to see a more true piece of Giotto's work in this world.

A round-faced, small-eyed little thing, tied up in a bundle!

Yes, Giotto was of opinion she must have appeared really not much else than that. But look at the servant who has just finished dressing her;—awe-struck, full of love and wonder, putting her hand softly on the child's head, who has never cried. The nurse, who has just taken her, is—the nurse, and no more: tidy in the extreme, and greatly proud and pleased; but would be as much so with any other child.

Ghirlandajo's St. Anne (I ought to have told you to notice that,—you can afterwards) is sitting strongly up in bed, watching, if not directing, all that is going on. Giotto's lying down on the pillow, leans her face on her hand; partly exhausted, partly in deep thought. She knows that all will be well done for the child, either by the servants, or God; she need not look after anything.

At the foot of the bed is the midwife, and a servant who has brought drink for St. Anne. The servant stops, seeing her so quiet; asking the midwife, Shall I give it her now? The midwife, her hands lifted under her robe, in the attitude of thanksgiving, (with Giotto distinguishable always, though one doesn't know how, from that of prayer,) answers, with her look, "Let be—she does not want anything."

At the door a single acquaintance is coming in, to see the child. Of ornament, there is only the entirely simple outline of the vase which the servant carries; of colour, two or three masses of sober red, and pure white, with brown and gray.

That is all. And if you can be pleased with this, you can see Florence. But if not, by all means amuse yourself there, if you find it amusing, as long as you like; you can never see it.

But if indeed you are pleased, ever so little, with this fresco, think what that pleasure means. I brought you, on purpose, round, through the richest overture, and farrago of tweedledum and tweedledee, I could find in Florence; and here is a tune of four notes, on a shepherd's pipe, played by the picture of nobody; and yet you like it! You know what music is, then. Here is another little tune, by the same player, and sweeter. I let you hear the simplest first.

The fresco on the left hand, with the bright blue sky, and the rosy figures! Why, anybody might like that!

Yes; but, alas, all the blue sky is repainted. It *was* blue always, however, and bright too; and I dare say, when the fresco was first done, anybody *did* like it.

You know the story of Joachim and Anna, I hope? Not that I do, myself, quite in the ins and outs; and if you don't I'm not going to keep you waiting while I tell it. All you

need know, and you scarcely, before this fresco, need know so much, is, that here are an old husband and old wife, meeting again by surprise, after losing each other, and being each in great fear ;—meeting at the place where they were told by God each to go, without knowing what was to happen there.

"So they rushed into one another's arms, and kissed each other."

No, says Giotto,—not that.

"They advanced to meet, in a manner conformable to the strictest laws of composition ; and with their draperies cast into folds which no one until Raphael could have arranged better."

No, says Giotto,—not that.

St. Anne has moved quickest ; her dress just falls into folds sloping backwards enough to tell you so much. She has caught St. Joachim by his mantle, and draws him to her, softly, by that. St. Joachim lays his hand under her arm, seeing she is like to faint, and holds her up. They do not kiss each other—only look into each other's eyes. And God's angel lays his hand on their heads.

Behind them, there are two rough figures, busied with their own affairs,—two of Joachim's shepherds ; one, bare-headed, the other wearing the wide Florentine cap with the falling point behind, which is exactly like the tube of a larkspur or violet ; both carrying game, and talking to each other about —Greasy Joan and her pot, or the like. Not at all the sort of persons whom you would have thought in harmony with the scene ;—by the laws of the drama, according to Racine or Voltaire.

No, but according to Shakespeare, or Giotto, these are just the kind of persons likely to be there : as much as the angel is likely to be there also, though you will be told nowadays that Giotto was absurd for putting *him* into the sky, of which an apothecary can always produce the similar blue, in a bottle. And now that you have had Shakespeare, and sundry other men of head and heart, following the track of this shepherd lad, *you* can forgive him his grotesques in the corner. But that he should have forgiven them to himself, after the train-

ing he had, this is the wonder! *We* have seen simple pictures enough in our day; and therefore we think that of course shepherd boys will sketch shepherds: what wonder is there in that?

I can show you how in *this* shepherd boy it was very wonderful indeed, if you will walk for five minutes back into the church with me, and up into the chapel at the end of the south transept,—at least if the day is bright, and you get the Sacristan to undraw the window-curtain in the transept itself. For then the light of it will be enough to show you the entirely authentic and most renowned work of Giotto's master; and you will see through what schooling the lad had gone.

A good and brave master he was, if ever boy had one; and, as you will find when you know really who the great men are, the master is half their life; and well they know it—always naming themselves from their master, rather than their families. See then what kind of work Giotto had been first put to. There is, literally, not a square inch of all that panel—some ten feet high by six or seven wide—which is not wrought in gold and colour with the fineness of a Greek manuscript. There is not such an elaborate piece of ornamentation in the first page of any Gothic king's missal, as you will find in that Madonna's throne;—the Madonna herself is meant to be grave and noble only; and to be attended only by angels.

And here is this saucy imp of a lad declares his people must do without gold, and without thrones; nay, that the Golden Gate itself shall have no gilding that St. Joachim and St. Anne shall have only one angel between them: and their servants shall have their joke, and nobody say them nay!

It is most wonderful; and would have been impossible, had Cimabue been a common man, though ever so great in his own way. Nor could I in any of my former thinking understand how it was, till I saw Cimabue's own work at Assisi; in which he shows himself, at heart, as independent of his gold as Giotto,—even more intense, capable of higher things than Giotto, though of none, perhaps, so keen or sweet. But to this day, among all the Mater Dolorosas of Christianity, Cimabue's at Assisi is the noblest; nor did any painter after him

add one link to the chain of thought with which he summed the creation of the earth, and preached its redemption.

He evidently never checked the boy, from the first day he found him. Showed him all he knew: talked with him of many things he felt himself unable to paint: made him a workman and a gentleman,—above all, a Christian,—yet left him—a shepherd. And Heaven had made him such a painter, that, at his height, the words of his epitaph are in nowise overwrought: "Ille ego sum, per quem pictura extincta revixit."

A word or two, now, about the repainting by which *this* pictura extincta has been revived to meet existing taste. The sky is entirely daubed over with fresh blue; yet it leaves with unusual care the original outline of the descending angel, and of the white clouds about his body. This idea of the angel laying his hands on the two heads—(as a bishop at Confirmation does, in a hurry; and I've seen one sweep four together, like Arnold de Winkelied),—partly in blessing, partly as a symbol of their being brought together to the same place by God,—was afterwards repeated again and again: there is one beautiful little echo of it among the old pictures in the schools of Oxford. This is the first occurrence of it that I know in pure Italian painting; but the idea is Etruscan-Greek, and is used by the Etruscan sculptors of the door of the Baptistery of Pisa, of the *evil* angel, who "lays the heads together" of two very different persons from these—Herodias and her daughter.

Joachim, and the shepherd with the larkspur cap, are both quite safe; the other shepherd a little reinforced; the black bunches of grass, hanging about are retouches. They were once bunches of plants drawn with perfect delicacy and care; you may see one left, faint, with heart-shaped leaves, on the highest ridge of rock above the shepherds. The whole landscape is, however, quite undecipherably changed and spoiled.

You will be apt to think at first, that if anything has been restored, surely the ugly shepherd's uglier feet have. No, not at all. Restored feet are always drawn with entirely orthodox and academical toes, like the Apollo Belvidere's. You would have admired them very much. These are Giotto's

own doing, every bit; and a precious business he has had of it, trying again and again—in vain. Even hands were difficult enough to him, at this time; but feet, and bare legs! Well, he'll have a try, he thinks, and gets really a fair line at last, when you are close to it; but, laying the light on the ground afterwards, he dare not touch this precious and dear-bought outline. Stops all round it, a quarter of an inch off,[1] with such effect as you see. But if you want to know what sort of legs and feet he *can* draw, look at our *lambs*, in the corner of the fresco under the arch on your left!

And there is one on your right, though more repainted—the little Virgin presenting herself at the Temple,—about which I could also say much. The stooping figure, kissing the hem of her robe without her knowing, is, as far as I remember, first in this fresco; the origin, itself, of the main design in all the others you know so well; (and with its steps, by the way, in better perspective already than most of them).

"*This* the original one!" you will be inclined to exclaim, if you have any general knowledge of the subsequent art. "*This* Giotto! why it's a cheap rechauffé of Titian!" No, my friend. The boy who tried so hard to draw those steps in perspective had been carried down others, to his grave, two hundred years before Titian ran alone at Cadore. But, as surely as Venice looks on the sea, Titian looked upon this, and caught the reflected light of it forever.

What kind of boy is this, think you, who can make Titian his copyist,—Dante his friend? What new power is here which is to change the heart of Italy?—can you see it, feel it, writing before you these words on the faded wall?

"You shall see things—as they Are."

"And the least with the greatest, because God made them."

"And the greatest with the least, because God made *you*, and gave you eyes and a heart."

[1] Perhaps it is only the restorer's white on the ground that stops; but I think a restorer would never have been so wise, but have gone right up to the outline, and spoiled all.

I. You shall see things—as they are. So easy a matter that, you think? So much more difficult and sublime to paint grand processions and golden thrones, than St. Anne faint on her pillow, and her servant at pause?

Easy or not, it is all the sight that is required of you in this world,—to see things, and men, and yourself,—as they are.

II. And the least with the greatest, because God made them, —shepherd, and flock, and grass of the field, no less than the Golden Gate.

III. But also the golden gate of Heaven itself, open, and the angels of God coming down from it.

These three things Giotto taught, and men believed, in his day. Of which Faith you shall next see brighter work; only before we leave the cloister, I want to sum for you one or two of the instant and evident technical changes produced in the school of Florence by this teaching.

One of quite the first results of Giotto's simply looking at things as they were, was his finding out that a red thing was red, and a brown thing brown, and a white thing white—all over.

The Greeks had painted anything anyhow,—gods black, horses red, lips and cheeks white; and when the Etruscan vase expanded into a Cimabue picture, or a Tafi mosaic, still, —except that the Madonna was to have a blue dress, and everything else as much gold on it as could be managed,— there was very little advance in notions of colour. Suddenly, Giotto threw aside all the glitter, and all the conventionalism; and declared that he saw the sky blue, the tablecloth white, and angels, when he dreamed of them, rosy. And he simply founded the schools of colour in Italy—Venetian and all, as I will show you to-morrow morning, if it is fine. And what is more, nobody discovered much about colour after him.

But a deeper result of his resolve to look at things as they were, was his getting so heartily interested in them that he couldn't miss their decisive *moment.* There is a decisive instant in all matters; and if you look languidly, you are sure to miss it. Nature seems always, somehow, trying to make

you miss it. "I will see that through," you must say, "without turning my head"; or you won't see the trick of it at all. And the most significant thing in all his work, you will find hereafter, is his choice of moments. I will give you at once two instances in a picture which, for other reasons, you should quickly compare with these frescos. Return by the Via delle Belle Donne; keep the Casa Strozzi on your right; and go straight on, through the market. The Florentines think themselves so civilized, forsooth, for building a nuovo Lung-Arno, and three manufactory chimneys opposite it: and yet sell butchers' meat, dripping red, peaches, and anchovies, side by side: it is a sight to be seen. Much more, Luca della Robbia's Madonna in the circle above the chapel door. Never pass near the market without looking at it; and glance from the vegetables underneath to Luca's leaves and lilies, that you may see how honestly he was trying to make his clay like the garden-stuff. But to-day, you may pass quickly on to the Uffizii, which will be just open; and when you enter the great gallery, turn to the right, and there, the first picture you come at will be No. 6, Giotto's "Agony in the garden."

I used to think it so dull that I could not believe it was Giotto's. That is partly from its dead colour, which is the boy's way of telling you it is night:—more from the subject being one quite beyond his age, and which he felt no pleasure in trying at. You may see he was still a boy, for he not only cannot draw feet yet, in the least, and scrupulously hides them therefore; but is very hard put to it for the hands, being obliged to draw them mostly in the same position,—all the four fingers together. But in the careful bunches of grass and weeds you will see what the fresco foregrounds were before they got spoiled; and there are some things he can understand already, even about that Agony, thinking of it in his own fixed way. Some things,—not altogether to be explained by the old symbol of the angel with the cup. He will try if he cannot explain them better in those two little pictures below; which nobody ever looks at; the great Roman sarcophagus being put in front of them, and the light

glancing on the new varnish so that you must twist about like a lizard to see anything. Nevertheless, you may make out what Giotto meant.

"The cup which my Father hath given me, shall I not drink it?" In what was its bitterness?—thought the boy. "Crucifixion?—Well, it hurts, doubtless; but the thieves had to bear it too, and many poor human wretches have to bear worse on our battlefields. But"—and he thinks, and thinks, and then he paints his two little pictures for the predella.

They represent, of course, the sequence of the time in Gethsemane; but see what choice the youth made of his moments, having two panels to fill. Plenty of choice for him—in pain. The Flagellation—the Mocking—the Bearing of the Cross;—all habitually given by the Margheritones, and their school, as extremes of pain.

"No," thinks Giotto. "There was worse than all that. Many a good man has been mocked, spitefully entreated, spitted on, slain. But who was ever so betrayed? Who ever saw such a sword thrust in his mother's heart?"

He paints, first, the laying hands on Him in the garden, but with only two principal figures,—Judas and Peter, of course; Judas and Peter were always principal in the old Byzantine composition,—Judas giving the kiss—Peter cutting off the servant's ear. But the two are here, not merely principal, but almost alone in sight, all the other figures thrown back; and Peter is not at all concerned about the servant, or his struggle with him. He has got him down,—but looks back suddenly at Judas giving the kiss. What!—*you* are the traitor, then—you!

"Yes," says Giotto; "and you, also, in an hour more."

The other picture is more deeply felt, still. It is of Christ brought to the foot of the cross. There is no wringing of hands or lamenting crowd—no haggard signs of fainting or pain in His body. Scourging or fainting, feeble knee and torn wound,—he thinks scorn of all that, this shepherd-boy. One executioner is hammering the wedges of the cross harder down. The other—not ungently—is taking Christ's red robe

off His shoulders. And St. John, a few yards off, is keeping his mother from coming nearer. She looks *down*, not at Christ; but tries to come.

And now you may go on for your day's seeings through the rest of the gallery, if you will—Fornarina, and the wonderful cobbler, and all the rest of it. I don't want you any more till to-morrow morning.

But if, meantime, you will sit down,—say, before Sandro Botticelli's "Fortitude," which I shall want you to look at, one of these days; (No. 1299, innermost room from the Tribune,) and there read this following piece of one of my Oxford lectures on the relation of Cimabue to Giotto, you will be better prepared for our work to-morrow morning in Santa Croce; and may find something to consider of, in the room you are in. Where, by the way, observe that No. 1288 is a most true early Lionardo, of extreme interest: and the savants who doubt it are——never mind what; but sit down at present at the feet of Fortitude, and read.

Those of my readers who have been unfortunate enough to interest themselves in that most profitless of studies—the philosophy of art—have been at various times teased or amused by disputes respecting the relative dignity of the contemplative and dramatic schools.

Contemplative, of course, being the term attached to the system of painting things only for the sake of their own niceness—a lady because she is pretty, or a lion because he is strong: and the dramatic school being that which cannot be satisfied unless it sees something going on: which can't paint a pretty lady unless she is being made love to, or being murdered; and can't paint a stag or a lion unless they are being hunted, or shot, or the one eating the other.

You have always heard me—or, if not, will expect by the very tone of this sentence to hear me, now, on the whole recommend you to prefer the Contemplative school. But the comparison is always an imperfect and unjust one, unless quite other terms are introduced.

The real greatness or smallness of schools is not in their preference of inactivity to action, nor of action to inactivity.

It is in their preference of worthy things to unworthy, in rest; and of kind action to unkind, in business.

A Dutchman can be just as solemnly and entirely contemplative of a lemon pip and a cheese paring, as an Italian of the Virgin in Glory. An English squire has pictures, purely contemplative, of his favorite horse—and a Parisian lady, pictures, purely contemplative, of the back and front of the last dress proposed to her in La Mode Artistique. All these works belong to the same school of silent admiration;—the vital question concerning them is, "What do you admire?"

Now therefore, when you hear me so often saying that the Northern races—Norman and Lombard,—are active, or dramatic, in their art; and that the Southern races—Greek and Arabian,—are contemplative, you ought instantly to ask farther, Active in what? Contemplative of what? And the answer is, The active art—Lombardic,—rejoices in hunting and fighting; the contemplative art—Byzantine,—contemplates the mysteries of the Christian faith.

And at first, on such answer, one would be apt at once to conclude—All grossness must be in the Lombard; all good in the Byzantine. But again we should be wrong,—and extremely wrong. For the hunting and fighting did practically produce strong, and often virtuous, men; while the perpetual and inactive contemplation of what it was impossible to understand, did not on the whole render the contemplative persons, stronger, wiser, or even more amiable. So that, in the twelfth century, while the Northern art was only in need of direction, the Southern was in need of life. The North was indeed spending its valour and virtue on ignoble objects; but the South disgracing the noblest objects by its want of valour and virtue.

Central stood Etruscan Florence—her root in the earth, bound with iron and brass—wet with the dew of heaven. Agriculture in occupation, religious in thought, she accepted, like good ground, the good; refused, like the Rock of Fesole, the evil; directed the industry of the Northman into the arts of peace; kindled the dreams of the Byzantine with the fire of charity. Child of her peace, and exponent of her passion,

her Cimabue became the interpreter to mankind of the meaning of the Birth of Christ.

We hear constantly, and think naturally, of him as of a man whose peculiar genius in painting suddenly reformed its principles ; who suddenly painted, out of his own gifted imagination, beautiful instead of rude pictures ; and taught his scholar Giotto to carry on the impulse ; which we suppose thenceforward to have enlarged the resources and bettered the achievements of painting continually, up to our own time,—when the triumphs of art having been completed, and its uses ended, something higher is offered to the ambition of mankind ; and Watt and Faraday initiate the Age of Manufacture and Science, as Cimabue and Giotto instituted that of Art and Imagination.

In this conception of the History of Mental and Physical culture, we much overrate the influence, though we cannot overrate the power, of the men by whom the change seems to have been effected. We cannot overrate their power,—for the greatest men of any age, those who become its leaders when there is a great march to be begun, are indeed separated from the average intellects of their day by a distance which is immeasurable in any ordinary terms of wonder.

But we far overrate their influence ; because the apparently sudden result of their labour or invention is only the manifested fruit of the toil and thought of many who preceded them, and of whose names we have never heard. The skill of Cimabue cannot be extolled too highly ; but no Madonna by his hand could ever have rejoiced the soul of Italy, unless for a thousand years before, many a nameless Greek and nameless Goth had adorned the traditions, and lived in the love, of the Virgin.

In like manner, it is impossible to overrate the sagacity, patience, or precision, of the masters in modern mechanical and scientific discovery. But their sudden triumph, and the unbalancing of all the world by their words, may not in any wise be attributed to their own power, or even to that of the facts they have ascertained. They owe their habits and methods of industry to the paternal example, no less than the inherited energy, of men who long ago prosecuted the truths

of nature, through the rage of war, and the adversity of superstition; and the universal and overwhelming consequences of the facts which their followers have now proclaimed, indicate only the crisis of a rapture produced by the offering of new objects of curiosity to nations who had nothing to look at; and of the amusement of novel motion and action to nations who had nothing to do.

Nothing to look at! That is indeed—you will find, if you consider of it—our sorrowful case. The vast extent of the advertising frescos of London, daily refreshed into brighter and larger frescos by its billstickers, cannot somehow sufficiently entertain the popular eyes. The great Mrs. Allen, with her flowing hair, and equally flowing promises, palls upon repetition, and that Madonna of the nineteenth century smiles in vain above many a borgo unrejoiced; even the excitement of the shop-window, with its unattainable splendours, or too easily attainable impostures, cannot maintain itself in the wearying mind of the populace, and I find my charitable friends inviting the children, whom the streets educate only into vicious misery, to entertainments of scientific vision, in microscope or magic lantern; thus giving them something to look at, such as it is;—fleas mostly; and the stomachs of various vermin; and people with their heads cut off and set on again;—still *something*, to look at.

The fame of Cimabue rests, and justly, on a similar charity. He gave the populace of his day something to look at; and satisfied their curiosity with science of something they had long desired to know. We have continually imagined in our carelessness, that his triumph consisted only in a new pictorial skill; recent critical writers, unable to comprehend how any street populace could take pleasure in painting, have ended by denying his triumph altogether, and insisted that he gave no joy to Florence; and that the "Joyful quarter" was accidentally so named—or at least from no other festivity than that of the procession attending Charles of Anjou. I proved to you, in a former lecture, that the old tradition was true, and the delight of the people unquestionable. But that delight was not merely in the revelation of an art they had

not known how to practise; it was delight in the revelation of a Madonna whom they had not known how to love.

Again; what was revelation to *them*—we suppose farther and as unwisely, to have been only art in *him;* that in better laying of colours,—in better tracing of perspectives—in recovery of principles of classic composition—he had manufactured, as our Gothic Firms now manufacture to order, a Madonna—in whom he believed no more than they.

Not so. First of the Florentines, first of European men—he attained in thought, and saw with spiritual eyes, exercised to discern good from evil,—the face of her who was blessed among women; and with his following hand, made visible the Magnificat of his heart.

He magnified the Maid; and Florence rejoiced in her Queen. But it was left for Giotto to make the queenship better beloved, in its sweet humiliation.

You had the Etruscan stock in Florence—Christian, or at least semi-Christian; the statue of Mars still in its streets, but with its central temple built for Baptism in the name of Christ. It was a race living by agriculture; gentle, thoughtful, and exquisitely fine in handiwork. The straw bonnet of Tuscany—the Leghorn—is pure Etruscan art, young ladies:—only plaited gold of God's harvest, instead of the plaited gold of His earth.

You had then the Norman and Lombard races coming down on this: kings, and hunters—splendid in war—insatiable of action. You had the Greek and Arabian races flowing from the east, bringing with them the law of the City, and the dream of the Desert.

Cimabue—Etruscan born, gave, we saw, the life of the Norman to the tradition of the Greek: eager action to holy contemplation. And what more is left for his favourite shepherd boy Giotto to do, than this, except to paint with ever-increasing skill? We fancy he only surpassed Cimabue—eclipsed by greater brightness.

Not so. The sudden and new applause of Italy would never have been won by mere increase of the already-kindled light. Giotto had wholly another work to do. The meeting of the

Norman race with the Byzantine is not merely that of action with repose—not merely that of war with religion,—it is the meeting of *domestic* life with *monastic*, and of practical household sense with unpractical Desert insanity.

I have no other word to use than this last. I use it reverently, meaning a very noble thing; I do not know how far I ought to say—even a divine thing. Decide that for yourselves. Compare the Northern farmer with St. Francis; the palm hardened by stubbing Thornaby waste, with the palm softened by the imagination of the wounds of Christ. To my own thoughts, both are divine; decide that for yourselves; but assuredly, and without possibility of other decision, one is, humanly speaking, healthy; the other *un*healthy; one sane, the other—insane.

To reconcile Drama with Dream, Cimabue's task was comparatively an easy one. But to reconcile Sense with—I still use even this following word reverently—Nonsense, is not so easy; and he who did it first,—no wonder he has a name in the world.

I must lean, however, still more distinctly on the word "domestic." For it is not Rationalism and commercial competition—Mr. Stuart Mill's "other career for woman than that of wife and mother"—which are reconcilable, by Giotto, or by anybody else, with divine vision. But household wisdom, labour of love, toil upon earth according to the law of Heaven —*these* are reconcilable, in one code of glory, with revelation in cave or island, with the endurance of desolate and loveless days, with the repose of folded hands that wait Heaven's time.

Domestic and monastic. He was the first of Italians—the first of Christians—who *equally* knew the virtue of both lives; and who was able to show it in the sight of men of all ranks, —from the prince to the shepherd; and of all powers,—from the wisest philosopher to the simplest child.

For, note the way in which the new gift of painting, bequeathed to him by his great master, strengthened his hands. Before Cimabue, no beautiful rendering of human form was possible; and the rude or formal types of the Lombard and

Byzantine, though they would serve in the tumult of the chase, or as the recognized symbols of creed, could not represent personal and domestic character. Faces with goggling eyes and rigid lips might be endured with ready help of imagination, for gods, angels, saints, or hunters—or for anybody else in scenes of recognized legend, but would not serve for pleasant portraiture of one's own self—or of the incidents of gentle, actual life. And even Cimabue did not venture to leave the sphere of conventionally reverenced dignity. He still painted —though beautifully—only the Madonna, and the St. Joseph, and the Christ. These he made living,—Florence asked no more: and "Credette Cimabue nella pintura tener lo campo."

But Giotto came from the field, and saw with his simple eyes a lowlier worth. And he painted—the Madonna, and St. Joseph, and the Christ,—yes, by all means if you choose to call them so, but essentially,—Mamma, Papa, and the Baby. And all Italy threw up its cap,—"Ora ha Giotto il grido."

For he defines, explains, and exalts, every sweet incident of human nature; and makes dear to daily life every mystic imagination of natures greater than our own. He reconciles, while he intensifies, every virtue of domestic and monastic thought. He makes the simplest household duties sacred, and the highest religious passions serviceable and just.

THE THIRD MORNING.

BEFORE THE SOLDAN.

I PROMISED some note of Sandro's Fortitude, before whom I asked you to sit and read the end of my last letter; and I've lost my own notes about her, and forget, now, whether she has a sword, or a mace;—it does not matter. What is chiefly notable in her is—that you would not, if you had to guess who she was, take her for Fortitude at all. Everybody else's Fortitudes announce themselves clearly and proudly. They have tower-like shields, and lion-like helmets—and stand firm astride on their legs,—and are confidently ready for all comers.

Yes ;—that is your common Fortitude. Very grand, though common. But not the highest, by any means.

Ready for all comers, and a match for them,—thinks the universal Fortitude ;—no thanks to her for standing so steady, then !

But Botticelli's Fortitude is no match, it may be, for any that are coming. Worn, somewhat ; and not a little weary, instead of standing ready for all comers, she is sitting,—apparently in reverie, her fingers playing restlessly and idly —nay, I think—even nervously, about the hilt of her sword.

For her battle is not to begin to-day ; nor did it begin yesterday. Many a morn and eve have passed since it began—and now—is this to be the ending day of it? And if this—by what manner of end?

That is what Sandro's Fortitude is thinking. And the playing fingers about the sword-hilt would fain let it fall, if it might be : and yet, how swiftly and gladly will they close on it, when the far-off trumpet blows, which she will hear through all her reverie !

There is yet another picture of Sandro's here, which you must look at before going back to Giotto : the small Judith in the room next the Tribune, as you return from this outer one. It is just under Lionardo's Medusa. She is returning to the camp of her Israel, followed by her maid carrying the head of Holofernes. And she walks in one of Botticelli's light dancing actions, her drapery all on flutter, and her hand, like Fortitude's, light on the sword-hilt, but daintily—not nervously, the little finger laid over the cross of it.

And at the first glance—you will think the figure merely a piece of fifteenth-century affectation. 'Judith, indeed !—say rather the daughter of Herodias, at her mincingest.'

Well, yes—Botticelli *is* affected, in the way that all men in that century necessarily were. Much euphuism, much studied grace of manner, much formal assertion of scholarship, mingling with his force of imagination. And he likes twisting the fingers of hands about, just as Correggio does. But he never does it like Correggio, without cause.

Look at Judith again,—at her face, not her drapery,—and

remember that when a man is base at the heart, he blights his virtues into weaknesses ; but when he is true at the heart, he sanctifies his weaknesses into virtues. It is a weakness of Botticelli's, this love of dancing motion and waved drapery ; but why has he given it full flight here ?

Do you happen to know anything about Judith yourself, except that she cut off Holofernes' head ; and has been made the high light of about a million of vile pictures ever since, in which the painters thought they could surely attract the public to the double show of an execution, and a pretty woman, —especially with the added pleasure of hinting at previously ignoble sin ?

When you go home to-day, take the pains to write out for yourself, in the connection I here place them, the verses underneath numbered from the book of Judith ; you will probably think of their meaning more carefully as you write.

Begin thus :

" Now at that time, Judith heard thereof, which was the daughter of Merari, * * * the son of Simeon, the son of Israel." And then write out, consecutively, these pieces—

Chapter viii., verses 2 to 8. (Always inclusive,) and read the whole chapter.

Chapter ix., verses 1 and 5 to 7, beginning this piece with the previous sentence, " Oh God, oh my God, hear me also, a widow."

Chapter ix., verses 11 to 14.
" x., " 1 to 5.
" xiii., " 6 to 10.
" xv., " 11 to 13.
" xvi., " 1 to 6.
" xvi., " 11 to 15.
" xvi., " 18 and 19.
" xvi., " 23 to 25.

Now, as in many other cases of noble history, apocryphal and other, I do not in the least care how far the literal facts are true. The conception of facts, and the idea of Jewish womanhood, are there, grand and real as a marble statue,— possession for all ages. And you will feel, after you have

read this piece of history, or epic poetry, with honourable care, that there is somewhat more to be thought of and pictured in Judith, than painters have mostly found it in them to show you; that she is not merely the Jewish Delilah to the Assyrian Samson; but the mightiest, purest, brightest type of high passion in severe womanhood offered to our human memory. Sandro's picture is but slight; but it is true to her, and the only one I know that is; and after writing out these verses, you will see why he gives her that swift, peaceful motion, while you read in her face, only sweet solemnity of dreaming thought. "My people delivered, and by my hand; and God has been gracious to His handmaid!" The triumph of Miriam over a fallen host, the fire of exulting mortal life in an immortal hour, the purity and severity of a guardian angel—all are here; and as her servant follows, carrying indeed the head, but invisible—(a mere thing to be carried—no more to be so much as thought of)—she looks only at her mistress, with intense, servile, watchful love. Faithful, not in these days of fear only, but hitherto in all her life, and afterwards forever.

After you have seen it enough, look also for a little while at Angelico's Marriage and Death of the Virgin, in the same room; you may afterwards associate the three pictures always together in your mind. And, looking at nothing else to-day in the Uffizi, let us go back to Giotto's chapel.

We must begin with this work on our left hand, the Death of St. Francis; for it is the key to all the rest. Let us hear first what Mr. Crowe directs us to think of it. "In the composition of this scene, Giotto produced a masterpiece, which served as a model but too often feebly imitated by his successors. Good arrangement, variety of character and expression in the heads, unity and harmony in the whole, make this an exceptional work of its kind. As a composition, worthy of the fourteenth century, Ghirlandajo and Benedetto da Majano both imitated, without being able to improve it. No painter ever produced its equal except Raphael; nor could a better be created except in so far as regards improvement in the mere rendering of form."

To these inspiring observations by the rapturous Crowe, more cautious Cavalcasella [1] appends a refrigerating note, saying, "The St. Francis in the glory is new, but the angels are in part preserved. The rest has all been more or less retouched; and no judgment can be given as to the colour of this—or any other (!)—of these works."

You are, therefore—instructed reader—called upon to admire a piece of art which no painter ever produced the equal of except Raphael; but it is unhappily deficient, according to Crowe, in the "mere rendering of form"; and, according to Signor Cavalcasella, "no opinion can be given as to its colour."

Warned thus of the extensive places where the ice is dangerous, and forbidden to look here either for form or colour, you are to admire "the variety of character and expression in the heads." I do not myself know how these are to be given without form or colour; but there appears to me, in my innocence, to be only one head in the whole picture, drawn up and down in different positions.

The "unity and harmony" of the whole—which make this an exceptional work of its kind—mean, I suppose, its general look of having been painted out of a scavenger's cart; and so we are reduced to the last article of our creed according to Crowe,—

"In the composition of this scene Giotto produced a masterpiece."

Well, possibly. The question is, What you mean by 'composition.' Which, putting modern criticism now out of our way, I will ask the reader to think, in front of this wreck of Giotto, with some care.

Was it, in the first place, to Giotto, think you, the "composition of a scene," or the conception of a fact? You probably, if a fashionable person, have seen the apotheosis of Margaret in Faust? You know what care is taken, nightly, in

[1] I venture to attribute the wiser note to Signor Cavalcasella because I have every reason to put real confidence in his judgment. But it was impossible for any man, engaged as he is, to go over all the ground covered by so extensive a piece of critical work as these three volumes contain, with effective attention.

the composition of that scene,—how the draperies are arranged for it; the lights turned off, and on; the fiddlestrings taxed for their utmost tenderness; the bassoons exhorted to a grievous solemnity.

You don't believe, however, that any real soul of a Margaret ever appeared to any mortal in that manner?

Here is an apotheosis also. Composed!—yes; figures high on the right and left, low in the middle, etc., etc., etc.

But the important questions seem to me, Was there ever a St. Francis?—*did* he ever receive stigmata?—*did* his soul go up to heaven—did any monk see it rising—and did Giotto mean to tell us so? If you will be good enough to settle these few small points in your mind first, the "composition" will take a wholly different aspect to you, according to your answer.

Nor does it seem doubtful to me what your answer, after investigation made, must be.

There assuredly was a St. Francis, whose life and works you had better study than either to-day's Galignani, or whatever, this year, may supply the place of the Tichborne case, in public interest.

His reception of the stigmata is, perhaps, a marvellous instance of the power of imagination over physical conditions; perhaps an equally marvellous instance of the swift change of metaphor into tradition; but assuredly, and beyond dispute, one of the most influential, significant, and instructive traditions possessed by the Church of Christ. And, that, if ever soul rose to heaven from the dead body, his soul did so rise, is equally sure.

And, finally, Giotto believed that all he was called on to represent, concerning St. Francis, really had taken place, just as surely as you, if you are a Christian, believe that Christ died and rose again; and he represents it with all fidelity and passion: but, as I just now said, he is a man of supreme common sense;—has as much humour and clearness of sight as Chaucer, and as much dislike of falsehood in clergy, or in professedly pious people: and in his gravest moments he will still see and say truly that what is fat, is fat—and what is lean, lean—and what is hollow, empty.

His great point, however, in this fresco, is the assertion of the reality of the stigmata against all question. There is not only one St. Thomas to be convinced ; there are five ;—one to each wound. Of these, four are intent only on satisfying their curiosity, and are peering or probing ; one only kisses the hand he has lifted. The rest of the picture never was much more than a grey drawing of a noble burial service ; of all concerned in which, one monk, only, is worthy to see the soul taken up to heaven ; and he is evidently just the monk whom nobody in the convent thought anything of. (His face is all repainted ; but one can gather this much, or little, out of it, yet.)

Of the composition, or "unity and harmony of the whole," as a burial service, we may better judge after we have looked at the brighter picture of St. Francis's Birth—birth spiritual, that is to say, to his native heaven ; the uppermost, namely, of the three subjects on this side of the chapel. It is entirely characteristic of Giotto ; much of it by his hand—all of it beautiful. All important matters to be known of Giotto you may know from this fresco.

'But we can't see it, even with our opera-glasses, but all foreshortened and spoiled. What is the use of lecturing us on this?'

That is precisely the first point which is essentially Giottesque in it ; its being so out of the way! It is this which makes it a perfect specimen of the master. I will tell you next something about a work of his which you can see perfectly, just behind you on the opposite side of the wall ; but that you have half to break your neck to look at this one, is the very first thing I want you to feel.

It is a characteristic—(as far as I know, quite a universal one)—of the greatest masters, that they never expect you to look at them ;—seem always rather surprised if you want to ; and not overpleased. Tell them you are going to hang their picture at the upper end of the table at the next great City dinner, and that Mr. So and So will make a speech about it : you produce no impression upon them whatever, or an unfavourable one. The chances are ten to one they send you the

most rubbishy thing they can find in their lumber-room. But send for one of them in a hurry, and tell him the rats have gnawed a nasty hole behind the parlor door, and you want it plastered and painted over;—and he does you a masterpiece which the world will peep behind your door to look at for ever.

I have no time to tell you why this is so; nor do I know why, altogether; but so it is.

Giotto, then, is sent for, to paint this high chapel: I am not sure if he chose his own subjects from the life of St. Francis: I think so,—but of course can't reason on the guess securely. At all events, he would have much of his own way in the matter.

Now you must observe that painting a Gothic chapel rightly is just the same thing as painting a Greek vase rightly. The chapel is merely the vase turned upside-down, and outside-in. The principles of decoration are exactly the same. Your decoration is to be proportioned to the size of your vase; to be together delightful when you look at the cup, or chapel, as a whole; to be various and entertaining when you turn the cup round; (you turn *yourself* round in the chapel;) and to bend its heads and necks of figures about, as it best can, over the hollows, and ins and outs, so that anyhow, whether too long or too short—possible or impossible—they may be living, and full of grace. You will also please take it on my word to-day—in another morning walk you shall have proof of it—that Giotto was a pure Etruscan-Greek of the thirteenth century: converted indeed to worship St. Francis instead of Heracles; but as far as vase-painting goes, precisely the Etruscan he was before. This is nothing else than a large, beautiful, coloured Etruscan vase you have got, inverted over your heads like a diving-bell.[1]

[1] I observe that recent criticism is engaged in proving all Etruscan vases to be of late manufacture, in imitation of archaic Greek. And I therefore must briefly anticipate a statement which I shall have to enforce in following letters. Etruscan art remains in its own Italian valleys, of the Arno and upper Tiber, in one unbroken series of work, from the seventh century before Christ, to this hour, when the country

Accordingly, after the quatrefoil ornamentation of the top of the bell, you get two spaces at the sides under arches, very difficult to cramp one's picture into, if it is to be a picture only; but entirely provocative of our old Etruscan instinct of ornament. And, spurred by the difficulty, and pleased by the national character of it, we put our best work into these arches, utterly neglectful of the public below,—who will see the white and red and blue spaces, at any rate, which is all they will want to see, thinks Giotto, if he ever looks down from his scaffold.

Take the highest compartment, then, on the left, looking towards the window. It was wholly impossible to get the arch filled with figures, unless they stood on each other's heads; so Giotto ekes it out with a piece of fine architecture. Raphael, in the Sposalizio, does the same, for pleasure.

Then he puts two dainty little white figures, bending, on each flank, to stop up his corners. But he puts the taller inside on the right, and outside on the left. And he puts his Greek chorus of observant and moralizing persons on each side of his main action.

Then he puts one Choragus—or leader of chorus, supporting the main action—on each side. Then he puts the main action in the middle—which is a quarrel about that white bone of contention in the centre. Choragus on the right, who sees that the bishop is going to have the best of it, backs him serenely. Choragus on the left, who sees that his impetuous

whitewasher still scratches his plaster in Etruscan patterns. All Florentine work of the finest kind—Luca della Robbia's, Ghiberti's, Donatello's, Filippo Lippi's, Botticelli's, Fra Angelico's—is absolutely pure Etruscan, merely changing its subjects, and representing the Virgin instead of Athena, and Christ instead of Jupiter. Every line of the Florentine chisel in the fifteenth century is based on national principles of art which existed in the seventh century before Christ; and Angelico, in his convent of St. Dominic, at the foot of the hill of Fésole, is as true an Etruscan as the builder who laid the rude stones of the wall along its crest—of which modern civilization has used the only arch that remained for cheap building stone. Luckily, I sketched it in 1845: but alas, too carelessly,—never conceiving of the brutalities of modern Italy as possible.

friend is going to get the worst of it, is pulling him back, and trying to keep him quiet. The subject of the picture, which, after you are quite sure it is good as a decoration, but not till then, you may be allowed to understand, is the following. One of St. Francis's three great virtues being Obedience, he begins his spiritual life by quarreling with his father. He, I suppose in modern terms I should say, 'commercially invests some of his father's goods in charity. His father objects to that investment; on which St. Francis runs away, taking what he can find about the house along with him. His father follows to claim his property, but finds it is all gone, already; and that St. Francis has made friends with the Bishop of Assisi. His father flies into an indecent passion, and declares he will disinherit him; on which St. Francis then and there takes all his clothes off, throws them frantically in his father's face, and says he has nothing more to do with clothes or father. The good Bishop, in tears of admiration, embraces St. Francis, and covers him with his own mantle.

I have read the picture to you as, if Mr. Spurgeon knew anything about art, Mr. Spurgeon would read it,—that is to say, from the plain, common sense, Protestant side. If you are content with that view of it, you may leave the chapel, and, as far as any study of history is concerned, Florence also; for you can never know anything either about Giotto, or her.

Yet do not be afraid of my re-reading it to you from the mystic, nonsensical, and Papistical side. I am going to read it to you—if after many and many a year of thought, I am able—as Giotto meant it; Giotto being, as far as we know, then the man of strongest brain and hand in Florence; the best friend of the best religious poet of the world; and widely differing, as his friend did also, in his views of the world, from either Mr. Spurgeon, or Pius IX.

The first duty of a child is to obey its father and mother; as the first duty of a citizen to obey the laws of his state. And this duty is so strict that I believe the only limits to it are those fixed by Isaac and Iphigenia. On the other hand, the father and mother have also a fixed duty to the child

—not to provoke it to wrath. I have never heard this text explained to fathers and mothers from the pulpit, which is curious. For it appears to me that God will expect the parents to understand their duty to their children, better even than children can be expected to know their duty to their parents.

But farther. A *child's* duty is to obey its parents. It is never said anywhere in the Bible, and never was yet said in any good or wise book, that a man's, or woman's, is. *When*, precisely, a child becomes a man or a woman, it can no more be said, than when it should first stand on its legs. But a time assuredly comes when it should. In great states, children are always trying to remain children, and the parents wanting to make men and women of them. In vile states, the children are always wanting to be men and women, and the parents to keep them children. It may be—and happy the house in which it is so—that the father's at least equal intellect, and older experience, may remain to the end of his life a law to his children, not of force, but of perfect guidance, with perfect love. Rarely it is so; not often possible. It is as natural for the old to be prejudiced as for the young to be presumptuous; and, in the change of centuries, each generation has something to judge of for itself.

But this scene, on which Giotto has dwelt with so great force, represents, not the child's assertion of his independence, but his adoption of another Father.

You must not confuse the desire of this boy of Assisi to obey God rather than man, with the desire of your young cockney Hopeful to have a latch-key, and a separate allowance.

No point of duty has been more miserably warped and perverted by false priests, in all churches, than this duty of the young to choose whom they will serve. But the duty itself does not the less exist; and if there be any truth in Christianity at all, there will come, for all true disciples, a time when they have to take that saying to heart, "He that loveth father or mother more than me, is not worthy of me."

'*Loveth*'—observe. There is no talk of disobeying fathers or mothers whom you do *not* love, or of running away from a

home where you would rather not stay. But to leave the home which is your peace, and to be at enmity with those who are most dear to you,—this, if there be meaning in Christ's words, one day or other will be demanded of His true followers.

And there *is* meaning in Christ's words. Whatever misuse may have been made of them,—whatever false prophets—and Heaven knows there have been many—have called the young children to them, not to bless, but to curse, the assured fact remains, that if you will obey God, there will come a moment when the voice of man will be raised, with all its holiest natural authority, against you. The friend and the wise adviser—the brother and the sister—the father and the master—the entire voice of your prudent and keen-sighted acquaintance—the entire weight of the scornful stupidity of the vulgar world—for *once*, they will be against you, all at one. You have to obey God rather than man. The human race, with all its wisdom and love, all its indignation and folly, on one side,—God alone on the other. You have to choose.

That is the meaning of St. Francis's renouncing his inheritance ; and it is the beginning of Giotto's gospel of Works. Unless this hardest of deeds be done first,—this inheritance of mammon and the world cast away,—all other deeds are useless. You cannot serve, cannot obey, God and mammon. No charities, no obediences, no self-denials, are of any use, while you are still at heart in conformity with the world. You go to church, because the world goes. You keep Sunday, because your neighbours keep it. But you dress ridiculously, because your neighbours ask it ; and you dare not do a rough piece of work, because your neighbours despise it. You must renounce your neighbour, in his riches and pride, and remember him in his distress. That is St. Francis's 'disobedience.'

And now you can understand the relation of subjects throughout the chapel, and Giotto's choice of them.

The roof has the symbols of the three virtues of labour—Poverty, Chastity, Obedience.

A. Highest on the left side, looking to the window. The life of St. Francis begins in his renunciation of the world.

B. Highest on the right side. His new life is approved and ordained by the authority of the church.

C. Central on the left side. He preaches to his own disciples.

D. Central on the right side. He preaches to the heathen.

E. Lowest on the left side. His burial.

F. Lowest on the right side. His power after death.

Besides these six subjects, there are, on the sides of the window, the four great Franciscan saints, St. Louis of France, St. Louis of Toulouse, St. Clare, and St. Elizabeth of Hungary.

So that you have in the whole series this much given you to think of: first, the law of St. Francis's conscience; then, his own adoption of it; then, the ratification of it by the Christian Church; then, his preaching it in life; then, his preaching it in death; and then, the fruits of it in his disciples.

I have only been able myself to examine, or in any right sense to see, of this code of subjects, the first, second, fourth, and the St. Louis and Elizabeth. I will ask *you* only to look at two more of them, namely, St. Francis before the Soldan, midmost on your right, and St. Louis.

The Soldan, with an ordinary opera-glass, you may see clearly enough; and I think it will be first well to notice some technical points in it.

If the little virgin on the stairs of the temple reminded you of one composition of Titian's, this Soldan should, I think, remind you of all that is greatest in Titian; so forcibly, indeed, that for my own part, if I had been told that a careful early fresco by Titian had been recovered in Santa Croce, I could have believed both report and my own eyes, more quickly than I have been able to admit that this is indeed by Giotto. It is so great that—had its principles been understood—there was in reality nothing more to be taught of art in Italy; nothing to be invented afterwards, except Dutch effects of light.

That there is no 'effect of light' here arrived at, I beg you at once to observe as a most important lesson. The subject

is St. Francis challenging the Soldan's Magi,—fire-worshippers—to pass with him through the fire, which is blazing red at his feet. It is so hot that the two Magi on the other side of the throne shield their faces. But it is represented simply as a red mass of writhing forms of flame; and casts no firelight whatever. There is no ruby colour on anybody's nose; there are no black shadows under anybody's chin; there are no Rembrandtesque gradations of gloom, or glitterings of sword-hilt and armour.

Is this ignorance, think you, in Giotto, and pure artlessness? He was now a man in middle life, having passed all his days in painting, and professedly, and almost contentiously, painting things as he saw them. Do you suppose he never saw fire cast firelight?—and he the friend of Dante! who of all poets is the most subtle in his sense of every kind of effect of light—though he has been thought by the public to know that of fire only. Again and again, his ghosts wonder that there is no shadow cast by Dante's body; and is the poet's friend, *because* a painter, likely, therefore, not to have known that mortal substance casts shadow, and terrestrial flame, light? Nay, the passage in the 'Purgatorio' where the shadows from the morning sunshine make the flames redder, reaches the accuracy of Newtonian science; and does Giotto, think you, all the while, see nothing of the sort?

The fact was, he saw light so intensely that he never for an instant thought of painting it. He knew that to paint the sun was as impossible as to stop it; and he was no trickster, trying to find out ways of seeming to do what he did not. I can paint a rose,—yes; and I will. I can't paint a red-hot coal; and I won't try to, nor seem to. This was just as natural and certain a process of thinking with *him*, as the honesty of it, and true science, were impossible to the false painters of the sixteenth century.

Nevertheless, what his art can honestly do to make you feel as much as he wants you to feel, about this fire, he will do; and that studiously. That the fire be *luminous* or not, is no matter just now. But that the fire is *hot*, he would have you to know. Now, will you notice what colours he has used in

the whole picture. First, the blue background, necessary to unite it with the other three subjects, is reduced to the smallest possible space. St. Francis must be in grey, for that is his dress; also the attendant of one of the Magi is in grey; but so warm, that, if you saw it by itself, you would call it brown. The shadow behind the throne, which Giotto knows he *can* paint, and therefore does, is grey also. The rest of the picture [1] in at least six-sevenths of its area—is either crimson, gold, orange, purple, or white, all as warm as Giotto could paint them; and set off by minute spaces only of intense black,—the Soldan's fillet at the shoulders, his eyes, beard, and the points necessary in the golden pattern behind. And the whole picture is one glow.

A single glance round at the other subjects will convince you of the special character in this; but you will recognize also that the four upper subjects, in which St. Francis's life and zeal are shown, are all in comparatively warm colours, while the two lower ones—of the death, and the visions after it—have been kept as definitely sad and cold.

Necessarily, you might think, being full of monks' dresses. Not so. Was there any need for Giotto to have put the priest at the foot of the dead body, with the black banner stooped over it in the shape of a grave? Might he not, had he chosen, in either fresco, have made the celestial visions brighter? Might not St. Francis have appeared in the centre of a celestial glory to the dreaming Pope, or his soul been seen of the poor monk, rising through more radiant clouds? Look, however, how radiant, in the small space allowed out of the blue, they are in reality. You cannot anywhere see a lovelier piece of Giottesque colour, though here, you have to mourn over the smallness of the piece, and its isolation. For the face of St. Francis himself is repainted, and all the blue sky; but the clouds and four sustaining angels are hardly retouched at all, and their iridescent and exquisitely graceful wings are left with really very tender and delicate care by the restorer of the sky. And no one but Giotto or Turner could have painted them.

[1] The floor has been repainted; but though its grey is now heavy and cold, it cannot kill the splendour of the rest.

For in all his use of opalescent and warm colour, Giotto is exactly like Turner, as, in his swift expressional power, he is like Gainsborough. All the other Italian religious painters work out their expression with toil ; he only can give it with a touch. All the other great Italian colourists see only the beauty of colour, but Giotto also its brightness. And none of the others, except Tintoret, understood to the full its symbolic power ; but with those—Giotto and Tintoret—there is always, not only a colour harmony, but a colour secret. It is not merely to make the picture glow, but to remind you that St. Francis preaches to a fire-worshipping king, that Giotto covers the wall with purple and scarlet ;—and above, in the dispute at Assisi, the angry father is dressed in red, varying like passion ; and the robe with which his protector embraces St. Francis, blue, symbolizing the peace of Heaven. Of course certain conventional colours were traditionally employed by all painters ; but only Giotto and Tintoret invent a symbolism of their own for every picture. Thus in Tintoret's picture of the fall of the manna, the figure of God the Father is entirely robed in white, contrary to all received custom : in that of Moses striking the rock, it is surrounded by a rainbow. Of Giotto's symbolism in colour at Assisi, I have given account elsewhere.[1]

You are not to think, therefore, the difference between the colour of the upper and lower frescos unintentional. The life of St. Francis was always full of joy and triumph. His death, in great suffering, weariness, and extreme humility. The tradition of him reverses that of Elijah ; living, he is seen in the chariot of fire ; dying, he submits to more than the common sorrow of death.

There is, however, much more than a difference in colour between the upper and lower frescos. There is a difference in manner which I cannot account for ; and above all, a very singular difference in skill,—indicating, it seems to me, that the two lower were done long before the others, and afterwards united and harmonized with them. It is of no interest to the general reader to pursue this question ; but one point

[1] 'Fors Clavigera' for September, 1874.

he can notice quickly, that the lower frescos depend much on a mere black or brown outline of the features, while the faces above are evenly and completely painted in the most accomplished Venetian manner:—and another, respecting the management of the draperies, contains much interest for us.

Giotto never succeeded, to the very end of his days, in representing a figure lying down, and at ease. It is one of the most curious points in all his character. Just the thing which he could study from nature without the smallest hindrance, is the thing he never can paint; while subtleties of form and gesture, which depend absolutely on their momentariness, and actions in which no model can stay for an instant, he seizes with infallible accuracy.

Not only has the sleeping Pope, in the right hand lower fresco, his head laid uncomfortably on his pillow, but all the clothes on him are in awkward angles, even Giotto's instinct for lines of drapery failing him altogether when he has to lay it on a reposing figure. But look at the folds of the Soldan's robe over his knees. None could be more beautiful or right; and it is to me wholly inconceivable that the two paintings should be within even twenty years of each other in date—the skill in the upper one is so supremely greater. We shall find, however, more than mere truth in its casts of drapery, if we examine them.

They are so simply right, in the figure of the Soldan, that we do not think of them;—we see him only, not his dress. But we see dress first, in the figures of the discomfited Magi. Very fully draped personages these, indeed,—with trains, it appears, four yards long, and bearers of them.

The one nearest the Soldan has done his devoir as bravely as he could; would fain go up to the fire, but cannot; is forced to shield his face, though he has not turned back. Giotto gives him full sweeping breadth of fold; what dignity he can;—a man faithful to his profession, at all events.

The next one has no such courage. Collapsed altogether, he has nothing more to say for himself or his creed. Giotto hangs the cloak upon him, in Ghirlandajo's fashion, as from a peg, but with ludicrous narrowness of fold. Literally, he is

a 'shut-up' Magus—closed like a fan. He turns his head away, hopelessly. And the last Magus shows nothing but his back, disappearing through the door.

Opposed to them, in a modern work, you would have had a St. Francis standing as high as he could in his sandals, contemptuous, denunciatory; magnificently showing the Magi the door. No such thing, says Giotto. A somewhat mean man; disappointing enough in presence—even in feature; I do not understand his gesture, pointing to his forehead—perhaps meaning, 'my life, or my head, upon the truth of this.' The attendant monk behind him is terror-struck; but will follow his master. The dark Moorish servants of the Magi show no emotion—will arrange their masters' trains as usual, and decorously sustain their retreat.

Lastly, for the Soldan himself. In a modern work, you would assuredly have had him staring at St. Francis with his eyebrows up, or frowning thunderously at his Magi, with them bent as far down as they would go. Neither of these aspects does he bear, according to Giotto. A perfect gentleman and king, he looks on his Magi with quiet eyes of decision; he is much the noblest person in the room—though an infidel, the true hero of the scene, far more than St. Francis. It is evidently the Soldan whom Giotto wants you to think of mainly, in this picture of Christian missionary work.

He does not altogether take the view of the Heathen which you would get in an Exeter Hall meeting. Does not expatiate on their ignorance, their blackness, or their nakedness. Does not at all think of the Florentine Islington and Pentonville, as inhabited by persons in every respect superior to the kings of the East; nor does he imagine every other religion but his own to be log-worship. Probably the people who really worship logs—whether in Persia or Pentonville—will be left to worship logs to their hearts' content, thinks Giotto. But to those who worship *God*, and who have obeyed the laws of heaven written in their hearts, and numbered the stars of it visible to them,—to these, a nearer star may rise; and a higher God be revealed.

You are to note, therefore, that Giotto's Soldan is the type

of all noblest religion and law, in countries where the name of Christ has not been preached. There was no doubt what king or people should be chosen: the country of the three Magi had already been indicated by the miracle of Bethlehem; and the religion and morality of Zoroaster were the purest, and in spirit the oldest, in the heathen world. Therefore, when Dante, in the nineteenth and twentieth books of the Paradise, gives his final interpretation of the law of human and divine justice in relation to the gospel of Christ—the lower and enslaved body of the heathen being represented by St. Philip's convert, ("Christians like these the Ethiop shall condemn")—the noblest state of heathenism is at once chosen, as by Giotto: "What may the *Persians* say unto *your* kings?' Compare also Milton,—

> "At the Soldan's chair,
> Defied the best of Paynim chivalry."

And now, the time is come for you to look at Giotto's St. Louis, who is the type of a Christian king.

You would, I suppose, never have seen it at all, unless I had dragged you here on purpose. It was enough in the dark originally—is trebly darkened by the modern painted glass—and dismissed to its oblivion contentedly by Mr. Murray's "Four saints, all much restored and repainted," and Messrs. Crowe and Cavalcasella's serene "The St. Louis is quite new."

Now, I am the last person to call any restoration whatever, judicious. Of all destructive manias, that of restoration is the frightfullest and foolishest. Nevertheless, what good, in its miserable way, it can bring, the poor art scholar must now apply his common sense to take; there is no use, because a great work has been restored, in now passing it by altogether, not even looking for what instruction we still may find in its design, which will be more intelligible, if the restorer has had any conscience at all, to the ordinary spectator, than it would have been in the faded work. When, indeed, Mr. Murray's Guide tells you that a *building* has been 'magnificently restored,' you may pass the building by in resigned despair;

for *that* means that every bit of the old sculpture has been destroyed, and modern vulgar copies put up in its place. But a restored picture or fresco will often be, to *you*, more useful than a pure one ; and in all probability—if an important piece of art—it will have been spared in many places, cautiously completed in others, and still assert itself in a mysterious way —as Leonardo's Cenacolo does—through every phase of reproduction.[1]

But I can assure you, in the first place, that St. Louis is by

[1] For a test of your feeling in the matter, having looked well at these two lower frescos in this chapel, walk round into the next, and examine the lower one on your left hand as you enter that. You will find in your Murray that the frescos in this chapel "were also, till lately, (1862) covered with whitewash"; but I happen to have a long critique of this particular picture written in the year 1845, and I see no change in it since then. Mr. Murray's critic also tells you to observe in it that "the daughter of Herodias playing on a violin is not unlike Perugino's treatment of similar subjects." By which Mr. Murray's critic means that the male musician playing on a violin, whom, without looking either at his dress, or at the rest of the fresco, he took for the daughter of Herodias, has a broad face. Allowing you the full benefit of this criticism—there is still a point or two more to be observed. This is the only fresco near the ground in which Giotto's work is untouched, at least, by the modern restorer. So felicitously safe it is, that you may learn from it at once and for ever, what good fresco painting is—how quiet—how delicately clear—how little coarsely or vulgarly attractive—how capable of the most tender light and shade, and of the most exquisite and enduring colour.

In this latter respect, this fresco stands almost alone among the works of Giotto ; the striped curtain behind the table being wrought with a variety and fantasy of playing colour which Paul Veronese could not better at his best.

You will find, without difficulty, in spite of the faint tints, the daughter of Herodias in the middle of the picture—slowly *moving*, not dancing, to the violin music—she herself playing on a lyre. In the farther corner of the picture, she gives St. John's head to her mother ; the face of Herodias is almost entirely faded, which may be a farther guarantee to you of the safety of the rest. The subject of the Apocalypse, highest on the right, is one of the most interesting mythic pictures in Florence ; nor do I know any other so completely rendering the meaning of the scene between the woman in the wilderness, and the Dragon enemy. But it cannot be seen from the floor level: and I have no power of showing its beauty in words.

no means altogether new. I have been up at it, and found most lovely and true colour left in many parts: the crown, which you will find, after our mornings at the Spanish chapel, is of importance, nearly untouched; the lines of the features and hair, though all more or less reproduced, still of definite and notable character; and the junction throughout of added colour so careful, that the harmony of the whole, if not delicate with its old tenderness, is at least, in its coarser way, solemn and unbroken. Such as the figure remains, it still possesses extreme beauty—profoundest interest. And, as you can see it from below with your glass, it leaves little to be desired, and may be dwelt upon with more profit than nine out of ten of the renowned pictures of the Tribune or the Pitti. You will enter into the spirit of it better if I first translate for you a little piece from the Fioretti di San Francesco.

"*How St. Louis, King of France, went personally in the guise of a pilgrim, to Perugia, to visit the holy Brother Giles.* —St. Louis, King of France, went on pilgrimage to visit the sanctuaries of the world; and hearing the most great fame of the holiness of Brother Giles, who had been among the first companions of St. Francis, put it in his heart, and determined assuredly that he would visit him personally; wherefore he came to Perugia, where was then staying the said brother. And coming to the gate of the place of the Brothers, with few companions, and being unknown, he asked with great earnestness for Brother Giles, telling nothing to the porter who he was that asked. The porter, therefore, goes to Brother Giles, and says that there is a pilgrim asking for him at the gate. And by God it was inspired in him and revealed that it was the King of France; whereupon quickly with great fervour he left his cell and ran to the gate, and without any question asked, or ever having seen each other before, kneeling down together with greatest devotion, they embraced and kissed each other with as much familiarity as if for a long time they had held great friendship; but all the while neither the one nor the other spoke, but stayed, so embraced, with such signs of charitable love, in silence. And so having remained for a great while, they parted from one another, and St. Louis

went on his way, and Brother Giles returned to his cell. And the King being gone, one of the brethren asked of his companion who he was, who answered that he was the King of France. Of which the other brothers being told, were in the greatest melancholy because Brother Giles had never said a word to him; and murmuring at it, they said, 'Oh, Brother Giles, wherefore hadst thou so country manners that to so holy a king, who had come from France to see thee and hear from thee some good word, thou hast spoken nothing?'

"Answered Brother Giles: 'Dearest brothers, wonder not ye at this, that neither I to him, nor he to me, could speak a word; for so soon as we had embraced, the light of the divine wisdom revealed and manifested, to me, his heart, and to him, mine; and so by divine operation we looked each in the other's heart on what we would have said to one another, and knew it better far than if we had spoken with the mouth, and with more consolation, because of the defect of the human tongue, which cannot clearly express the secrets of God, and would have been for discomfort rather than comfort. And know, therefore, that the King parted from me marvellously content, and comforted in his mind.'"

Of all which story, not a word, of course, is credible by any rational person.

Certainly not: the spirit, nevertheless, which created the story, is an entirely indisputable fact in the history of Italy and of mankind. Whether St. Louis and Brother Giles ever knelt together in the street of Perugia matters not a whit. That a king and a poor monk could be conceived to have thoughts of each other which no words could speak; and that indeed the King's tenderness and humility made such a tale credible to the people,—this is what you have to meditate on here.

Nor is there any better spot in the world,—whencesoever your pilgrim feet may have journeyed to it, wherein to make up so much mind as you have in you for the making, concerning the nature of Kinghood and Princedom generally; and of the forgeries and mockeries of both which are too often manifested in their room. For it happens that this Christian and

this Persian King are better painted here by Giotto than elsewhere by any one, so as to give you the best attainable conception of the Christian and Heathen powers which have both received, in the book which Christians profess to reverence, the same epithet as the King of the Jews Himself; anointed, or Christos:—and as the most perfect Christian Kinghood was exhibited in the life, partly real, partly traditional, of St. Louis, so the most perfect Heathen Kinghood was exemplified in the life, partly real, partly traditional, of Cyrus of Persia, and in the laws for human government and education which had chief force in his dynasty. And before the images of these two Kings I think therefore it will be well that you should read the charge to Cyrus, written by Isaiah. The second clause of it, if not all, will here become memorable to you—literally illustrating, as it does, the very manner of the defeat of the Zoroastrian Magi, on which Giotto founds his Triumph of Faith. I write the leading sentences continuously; what I omit is only their amplification, which you can easily refer to at home. (Isaiah xliv. 24, to xlv. 13.)

"Thus saith the Lord, thy Redeemer, and he that formed thee from the womb. I the Lord that maketh all; that stretcheth forth the heavens, alone; that spreadeth abroad the earth, alone; *that turneth wise men backward, and maketh their knowledge, foolish; that confirmeth the word of his Servant, and fulfilleth the counsel of his messengers:* that saith of Cyrus, He is my Shepherd, and shall perform all my pleasure, even saying to Jerusalem, 'thou shalt be built,' and to the temple, 'thy foundations shall be laid.'

"Thus saith the Lord to his Christ;—to Cyrus, whose right hand I have holden, to subdue nations before him, and I will loose the loins of Kings.

"I will go before thee, and make the crooked places straight; I will break in pieces the gates of brass, and cut in sunder the bars of iron; and I will give *thee* the treasures of darkness, and hidden riches of secret places, that thou mayest know that I the Lord, which call thee by thy name, am the God of Israel.

"For Jacob my servant's sake, and Israel mine elect, I have

even called thee by thy name; I have surnamed thee, though thou hast not known me.

"I am the Lord, and there is none else; there is no God beside me. I girded thee, though thou hast not known me. That they may know, from the *rising of the sun*, and from the west, that there is none beside me; I am the Lord and there is none else. *I form the light*, and create darkness; I make peace, and create evil. I the Lord do all these things.

"I have raised him up in Righteousness, and will direct all his ways; he shall build my city, and let go my captives, not for price nor reward, saith the Lord of Nations."

To this last verse, add the ordinance of Cyrus in fulfilling it, that you may understand what is meant by a King's being "raised up in Righteousness," and notice, with respect to the picture under which you stand, the Persian King's thought of the Jewish temple.

"In the first year of the reign of Cyrus,[1] King Cyrus commanded that the house of the Lord at Jerusalem should be built again, *where they do service with perpetual fire;* (the italicized sentence is Darius's, quoting Cyrus's decree—the decree itself worded thus), Thus saith Cyrus, King of Persia:[2] The Lord God of heaven hath given me all the kingdoms of the earth, and he hath charged me to build him an house at Jerusalem.

"Who is there among you of all his people?—his God be with him, and let him go up to Jerusalem which is in Judah, and let the men of his place help him with silver and with gold, and with goods and with beasts."

Between which "bringing the prisoners out of captivity" and modern liberty, free trade, and anti-slavery eloquence, there is no small interval.

To these two ideals of Kinghood, then, the boy has reached, since the day he was drawing the lamb on the stone, as Cimabue passed by. You will not find two other such, that I know of, in the west of Europe; and yet there has been many

[1] 1st Esdras vi. 24.
[2] Ezra i. 3, and 2nd Esdras ii. 3.

a try at the painting of crowned heads,—and King George III. and Queen Charlotte, by Sir Joshua Reynolds, are very fine, no doubt. Also your black-muzzled kings of Velasquez, and Vandyke's long-haired and white-handed ones; and Rubens' riders—in those handsome boots. Pass such shadows of them as you can summon, rapidly before your memory—then look at this St. Louis.

His face—gentle, resolute, glacial-pure, thin-cheeked; so sharp at the chin that the entire head is almost of the form of a knight's shield—the hair short on the forehead, falling on each side in the old Greek-Etruscan curves of simplest line, to the neck; I don't know if you can see without being nearer, the difference in the arrangement of it on the two sides—the mass of it on the right shoulder bending inwards, while that on the left falls straight. It is one of the pretty changes which a modern workman would never dream of—and which assures me the restorer has followed the old lines rightly.

He wears a crown formed by an hexagonal pyramid, beaded with pearls on the edges: and walled round, above the brow, with a vertical fortress-parapet, as it were, rising into sharp pointed spines at the angles: it is chasing of gold with pearl—beautiful in the remaining work of it; the Soldan wears a crown of the same general form; the hexagonal outline signifying all order, strength, and royal economy. We shall see farther symbolism of this kind, soon, by Simon Memmi, in the Spanish chapel.

I cannot tell you anything definite of the two other frescos—for I can only examine one or two pictures in a day; and never begin with one till I have done with another; and I had to leave Florence without looking at these—even so far as to be quite sure of their subjects. The central one on the left is either the twelfth subject of Assisi—St. Francis in Ecstacy;[1] or the eighteenth, the Apparition of St. Francis at

[1] "Represented" (next to St. Francis before the Soldan, at Assisi) "as seen one night by the brethren, praying, elevated from the ground, his hands extended like the cross, and surrounded by a shining cloud." —*Lord Lindsay.*

Arles ;[1] while the lowest on the right may admit choice between two subjects in each half of it: my own reading of them would be—that they are the twenty-first and twenty-fifth subjects of Assisi, the Dying Friar[2] and Vision of Pope Gregory IX.;[3] but Crowe and Cavalcasella may be right in their different interpretation ;[4] in any case, the meaning of the entire system of work remains unchanged, as I have given it above.

THE FOURTH MORNING.

THE VAULTED BOOK.

As early as may be this morning, let us look for a minute or two into the cathedral :—I was going to say, entering by one of the side doors of the aisles ;—but we can't do anything else, which perhaps might not strike you unless you were thinking specially of it. There are no transept doors ; and one never wanders round to the desolate front.

[1] "St. Anthony of Padua was preaching at a general chapter of the order, held at Arles, in 1224, when St. Francis appeared in the midst, his arms extended, and in an attitude of benediction."—*Lord Lindsay.*

[2] "A brother of the order, lying on his deathbed, saw the spirit of St. Francis rising to heaven, and springing forward, cried, 'Tarry, Father, I come with thee!' and fell back dead."—*Lord Lindsay.*

[3] "He hesitated, before canonizing St. Francis ; doubting the celestial infliction of the stigmata. St. Francis appeared to him in a vision, and with a severe countenance reproving his unbelief, opened his robe, and, exposing the wound in his side, filled a vial with the blood that flowed from it, and gave it to the Pope, who awoke and found it in his hand."—*Lord Lindsay.*

[4] "As St. Francis was carried on his bed of sickness to St. Maria degli Angeli, he stopped at an hospital on the roadside, and ordering his attendants to turn his head in the direction of Assisi, he rose in his litter and said, 'Blessed be thou amongst cities! may the blessing of God cling to thee, oh holy place, for by thee shall many souls be saved ;' and, having said this, he lay down and was carried on to St. Maria degli Angeli. On the evening of the 4th of October his death was revealed at the very hour to the bishop of Assisi on Mount Sarzana."—*Crowe and Cavalcasella.*

From either of the side doors, a few paces will bring you to the middle of the nave, and to the point opposite the middle of the third arch from the west end; where you will find yourself—if well in the mid-nave—standing on a circular slab of green porphyry, which marks the former place of the grave of the bishop Zenobius. The larger inscription, on the wide circle of the floor outside of you, records the translation of his body; the smaller one round the stone at your feet—"quiescimus, domum hanc quum adimus ultimam"—is a painful truth, I suppose, to travellers like us, who never rest anywhere now, if we can help it.

Resting here, at any rate, for a few minutes, look up to the whitewashed vaulting of the compartment of the roof next the west end.

You will see nothing whatever in it worth looking at. Nevertheless, look a little longer.

But the longer you look, the less you will understand why I tell you to look. It is nothing but a whitewashed ceiling: vaulted indeed,—but so is many a tailor's garret window, for that matter. Indeed, now that you have looked steadily for a minute or so, and are used to the form of the arch, it seems to become so small that you can almost fancy it the ceiling of a good-sized lumber-room in an attic.

Having attained to this modest conception of it, carry your eyes back to the similar vault of the second compartment, nearer you. Very little further contemplation will reduce that also to the similitude of a moderately-sized attic. And then, resolving to bear, if possible—for it is worth while,—the cramp in your neck for another quarter of a minute, look right up to the third vault, over your head; which, if not, in the said quarter of a minute, reducible in imagination to a tailor's garret, will at least sink, like the two others, into the semblance of a common arched ceiling, of no serious magnitude or majesty.

Then, glance quickly down from it to the floor, and round at the space, (included between the four pillars), which that vault covers.

It is sixty feet square,[1]—four hundred square yards of pavement,—and I believe you will have to look up again more than once or twice, before you can convince yourself that the mean-looking roof is swept indeed over all that twelfth part of an acre. And still less, if I mistake not, will you, without slow proof, believe, when you turn yourself round towards the east end, that the narrow niche (it really looks scarcely more than a niche) which occupies, beyond the dome, the position of our northern choirs, is indeed the unnarrowed elongation of the nave, whose breadth extends round you like a frozen lake. From which experiments and comparisons, your conclusion, I think, will be, and I am sure it ought to be, that the most studious ingenuity could not produce a design for the interior of a building which should more completely hide its extent, and throw away every common advantage of its magnitude, than this of the Duomo of Florence.

Having arrived at this, I assure you, quite securely tenable conclusion, we will quit the cathedral by the western door, for once, and as quickly as we can walk, return to the Green cloister of Sta. Maria Novella; and place ourselves on the south side of it, so as to see as much as we can of the entrance, on the opposite side, to the so-called 'Spanish Chapel.'

There is, indeed, within the opposite cloister, an arch of entrance, plain enough. But no chapel, whatever, externally manifesting itself as worth entering. No walls, or gable, or dome, raised above the rest of the outbuildings—only two windows with traceries opening into the cloister; and one story of inconspicuous building above. You can't conceive there should be any effect of *magnitude* produced in the interior, however it has been vaulted or decorated. It may be pretty, but it cannot possibly look large.

Entering it, nevertheless, you will be surprised at the effect of height, and disposed to fancy that the circular window

[1] Approximately. Thinking I could find the dimensions of the duomo anywhere, I only paced it myself,—and cannot, at this moment, lay my hand on English measurements of it.

cannot surely be the same you saw outside, looking so low I had to go out again, myself, to make sure that it was.

And gradually, as you let the eye follow the sweep of the vaulting arches, from the small central keystone-boss, with the Lamp carved on it, to the broad capitals of the hexagonal pillars at the angles,—there will form itself in your mind, I think, some impression not only of vastness in the building, but of great daring in the builder; and at last, after closely following out the lines of a fresco or two, and looking up and up again to the coloured vaults, it will become to you literally one of the grandest places you ever entered, roofed without a central pillar. You will begin to wonder that human daring ever achieved anything so magnificent.

But just go out again into the cloister, and recover knowledge of the facts. It is nothing like so large as the blank arch which at home we filled with brickbats or leased for a gin-shop under the last railway we made to carry coals to Newcastle. And if you pace the floor it covers, you will find it is three feet less one way, and thirty feet less the other, than that single square of the Cathedral which was roofed like a tailor's loft,—accurately, for I did measure here, myself, the floor of the Spanish chapel is fifty-seven feet by thirty-two.

I hope, after this experience, that you will need no farther conviction of the first law of noble building, that grandeur depends on proportion and design—not, except in a quite secondary degree, on magnitude. Mere size has, indeed, under all disadvantage, some definite value; and so has mere splendour. Disappointed as you may be, or at least ought to be, at first, by St. Peter's, in the end you will feel its size,—and its brightness. These are all you *can* feel in it—it is nothing more than the pump-room at Leamington built bigger;—but the bigness tells at last: and Corinthian pillars whose capitals alone are ten feet high, and their acanthus leaves, three feet six long, give you a serious conviction of the infallibility of the Pope, and the fallibility of the wretched Corinthians, who invented the style indeed, but built with capitals no bigger than hand-baskets.

Vastness *has* thus its value. But the glory of architecture is to be—whatever you wish it to be,—lovely, or grand, or comfortable,—on such terms as it can easily obtain. Grand, by proportion—lovely, by imagination—comfortable, by ingenuity—secure, by honesty: with such materials and in such space as you have got to give it.

Grand—by proportion, I said; but ought to have said by *dis*proportion. Beauty is given by the relation of parts—size, by their comparison. The first secret in getting the impression of size in this chapel is the *dis*proportion between pillar and arch. You take the pillar for granted,—it is thick, strong, and fairly high above your head. You look to the vault springing from it—and it soars away, nobody knows where.

Another great, but more subtle secret is in the *in*equality and immeasurability of the curved lines; and the hiding of the form by the colour.

To begin, the room, I said, is fifty-seven feet wide, and only thirty-two deep. It is thus nearly one-third larger in the direction across the line of entrance, which gives to every arch, pointed and round, throughout the roof, a different spring from its neighbours.

The vaulting ribs have the simplest of all profiles—that of a chamfered beam. I call it simpler than even that of a square beam; for in barking a log you cheaply get your chamfer, and nobody cares whether the level is alike on each side: but you must take a larger tree, and use much more work to get a square. And it is the same with stone.

And this profile is—fix the conditions of it, therefore, in your mind,—venerable in the history of mankind as the origin of all Gothic tracery-mouldings; venerable in the history of the Christian Church as that of the roof ribs, both of the lower church of Assisi, bearing the scroll of the precepts of St. Francis, and here at Florence, bearing the scroll of the faith of St. Dominic. If you cut it out in paper, and cut the corners off farther and farther, at every cut, you will produce a sharper profile of rib, connected in architectural use with differently treated styles. But the entirely venerable form is the massive one in which the angle of the beam is merely, as

it were, secured and completed in stability by removing its too sharp edge.

Well, the vaulting ribs, as in Giotto's vault, then, have here, under their painting, this rude profile: but do not suppose the vaults are simply the shells cast over them. Look how the ornamental borders fall on the capitals! The plaster receives all sorts of indescribably accommodating shapes—the painter contracting and stopping his design upon it as it happens to be convenient. You can't measure anything; you can't exhaust; you can't grasp,—except one simple ruling idea, which a child can grasp, if it is interested and intelligent: namely, that the room has four sides with four tales told upon them; and the roof four quarters, with another four tales told on those. And each history in the sides has its correspondent history in the roof. Generally, in good Italian decoration, the roof represents constant, or essential facts; the walls, consecutive histories arising out of them, or leading up to them. Thus here, the roof represents in front of you, in its main quarter, the Resurrection—the cardinal fact of Christianity; opposite (above, behind you), the Ascension; on your left hand, the descent of the Holy Spirit; on your right, Christ's perpetual presence with His Church, symbolized by His appearance on the Sea of Galilee to the disciples in the storm.

The correspondent walls represent: under the first quarter, (the Resurrection), the story of the Crucifixion; under the second quarter, (the Ascension), the preaching after that departure, that Christ will return—symbolized here in the Dominican church by the consecration of St. Dominic; under the third quarter, (the descent of the Holy Spirit), the disciplining power of human virtue and wisdom; under the fourth quarter, (St. Peter's Ship), the authority and government of the State and Church.

The order of these subjects, chosen by the Dominican monks themselves, was sufficiently comprehensive to leave boundless room for the invention of the painter. The execution of it was first intrusted to Taddeo Gaddi, the best architectural master of Giotto's school, who painted the four quarters of

the roof entirely, but with no great brilliancy of invention, and was beginning to go down one of the sides, when, luckily, a man of stronger brain, his friend, came from Siena. Taddeo thankfully yielded the room to him; he joined his own work to that of his less able friend in an exquisitely pretty and complimentary way; throwing his own greater strength into it, not competitively, but gradually and helpfully. When, however, he had once got himself well joined, and softly, to the more simple work, he put his own force on with a will; and produced the most noble piece of pictorial philosophy [1] and divinity existing in Italy.

This pretty, and, according to all evidence by me attainable, entirely true, tradition has been all but lost, among the ruins of fair old Florence, by the industry of modern mason-critics —who, without exception, labouring under the primal (and necessarily unconscious) disadvantage of not knowing good work from bad, and never, therefore, knowing a man by his hand or his thoughts, would be in any case sorrowfully at the mercy of mistakes in a document; but are tenfold more deceived by their own vanity, and delight in overthrowing a received idea, if they can.

Farther: as every fresco of this early date has been retouched again and again, and often painted half over,—and as, if there has been the least care or respect for the old work in the restorer, he will now and then follow the old lines and match the old colours carefully in some places, while he puts in clearly recognizable work of his own in others,—two critics, of whom one knows the first man's work well, and the other the last's, will contradict each other to almost any extent on the securest grounds. And there is then no safe refuge for an uninitiated person but in the old tradition, which, if not literally true, is founded assuredly on some root of fact which you are likely to get at, if ever, through it only. So that my general directions to all young people going to Florence or

[1] There is no philosophy *taught* either by the school of Athens or Michael Angelo's 'Last Judgment,' and the 'Disputa' is merely a graceful assemblage of authorities, the effects of such authority not being shown.

Rome would be very short: "Know your first volume of Vasari, and your two first books of Livy; look about you, and don't talk, nor listen to talking."

On those terms, you may know, entering this chapel, that in Michael Angelo's time, all Florence attributed these frescos to Taddeo Gaddi and Simon Memmi.

I have studied neither of these artists myself with any speciality of care, and cannot tell you positively, anything about them or their works. But I know good work from bad, as a cobbler knows leather, and I can tell you positively the quality of these frescos, and their relation to contemporary panel pictures; whether authentically ascribed to Gaddi, Memmi, or any one else, it is for the Florentine Academy to decide.

The roof, and the north side, down to the feet of the horizontal line of sitting figures, were originally third-rate work of the school of Giotto; the rest of the chapel was originally, and most of it is still, magnificent work of the school of Siena. The roof and north side have been heavily repainted in many places; the rest is faded and injured, but not destroyed in its most essential qualities. And now, farther, you must bear with just a little bit of tormenting history of painters.

There were two Gaddis, father and son,—Taddeo and Angelo. And there were two Memmis, brothers,—Simon and Philip.

I daresay you will find, in the modern books, that Simon's real name was Peter, and Philip's real name was Bartholomew; and Angelo's real name was Taddeo, and Taddeo's real name was Angelo; and Memmi's real name was Gaddi, and Gaddi's real name was Memmi. You may find out all that at your leisure, afterwards, if you like. What it is important for you to know here, in the Spanish Chapel, is only this much that follows:—There were certainly two persons once called Gaddi, both rather stupid in religious matters and high art; but one of them, I don't know or care which, a true decorative painter of the most exquisite skill, a perfect architect, an amiable person, and a great lover of pretty domestic life. Vasari says this was the father, Taddeo. He built the Ponte Vecchio; and the old stones of it—which if you ever look at anything on the Ponte Vecchio but the shops, you may still

see (above those wooden pent-houses) with the Florentine shield—were so laid by him that they are unshaken to this day.

He painted an exquisite series of frescos at Assisi from the Life of Christ; in which,—just to show you what the man's nature is,—when the Madonna has given Christ into Simeon's arms, she can't help holding out her own arms to him, and saying, (visibly,) "Won't you come back to mamma?" The child laughs his answer—I love *you*, mamma; but I'm quite happy just now."

Well; he, or he and his son together, painted these four quarters of the roof of the Spanish Chapel. They were very probably much retouched afterwards by Antonio Veneziano, or whomsoever Messrs. Crowe and Cavalcasella please; but that architecture in the descent of the Holy Ghost *is* by the man who painted the north transept of Assisi, and there need be no more talk about the matter,—for you never catch a restorer doing his old architecture right again. And farther, the ornamentation of the vaulting ribs *is* by the man who painted the Entombment, No. 31 in the Galerie des Grands Tableaux, in the catalogue of the Academy for 1874. Whether that picture is Taddeo Gaddi's or not, as stated in the catalogue, I do not know; but I know the vaulting ribs of the Spanish Chapel are painted by the same hand.

Again: of the two brothers Memmi, one or other, I don't know or care which, had an ugly way of turning the eyes of his figures up and their mouths down; of which you may see an entirely disgusting example in the four saints attributed to Filippo Memmi on the cross wall of the north (called always in Murray's guide the south, because he didn't notice the way the church was built) transept of Assisi. You may, however, also see the way the mouth goes down in the much repainted, but still characteristic No. 9 in the Uffizii.[1]

[1] This picture bears the inscription (I quote from the French catalogue, not having verified it myself), "Simon Martini, et Lippus Memmi de Senis me pinxerunt." I have no doubt whatever, myself, that the two brothers worked together on these frescoes of the Spanish Chapel: but that most of the Limbo is Philip's, and the Paradise, scarcely with his interference, Simon's.

Now I catch the wring and verjuice of this brother again and again, among the minor heads of the lower frescoes in this Spanish Chapel. The head of the Queen beneath Noah, in the Limbo,—(see below) is unmistakable.

Farther: one of the two brothers, I don't care which, had a way of painting leaves; of which you may see a notable example in the rod in the hand of Gabriel in that same picture of the Annunciation in the Uffizii. No Florentine painter, or any other, ever painted leaves as well as that, till you get down to Sandro Botticelli, who did them much better. But the man who painted that rod in the hand of Gabriel, painted the rod in the right hand of Logic in the Spanish Chapel,—and nobody else in Florence, or the world, *could*.

Farther (and this is the last of the antiquarian business); you see that the frescoes on the roof are, on the whole, dark with much blue and red in them, the white spaces coming out strongly. This is the characteristic colouring of the partially defunct school of Giotto, becoming merely decorative, and passing into a colourist school which connected itself afterwards with the Venetians. There is an exquisite example of all its specialities in the little Annunciation in the Uffizii, No. 14, attributed to Angelo Gaddi, in which you see the Madonna is stupid, and the angel stupid, but the colour of the whole, as a piece of painted glass, lovely; and the execution exquisite,—at once a painter's and jeweller's; with subtle sense of chiaroscuro underneath; (note the delicate shadow of the Madonna's arm across her breast).

The head of this school was (according to Vasari) Taddeo Gaddi; and henceforward, without further discussion, I shall speak of him as the painter of the roof of the Spanish Chapel,—not without suspicion, however, that his son Angelo may hereafter turn out to have been the better decorator, and the painter of the frescoes from the life of Christ in the north transept of Assisi,—with such assistance as his son or scholars might give—and such change or destruction as time, Antonio Veneziano, or the last operations of the Tuscan railroad company, may have effected on them.

On the other hand, you see that the frescos on the walls

are of paler colours, the blacks coming out of these clearly, rather than the whites; but the pale colours, especially, for instance, the whole of the Duomo of Florence in that on your right, very tender and lovely. Also, you may feel a tendency to express much with outline, and draw, more than paint, in the most interesting parts; while in the duller ones, nasty green and yellow tones come out, which prevent the effect of the whole from being very pleasant. These characteristics belong, on the whole, to the school of Siena; and they indicate here the work *assuredly* of a man of vast power and most refined education, whom I shall call without further discussion, during the rest of this and the following morning's study, Simon Memmi.

And of the grace and subtlety with which he joined his work to that of the Gaddis, you may judge at once by comparing the Christ standing on the fallen gate of the Limbo, with the Christ in the Resurrection above. Memmi has retained the dress and imitated the general effect of the figure in the roof so faithfully that you suspect no difference of mastership—nay, he has even raised the foot in the same awkward way: but you will find Memmi's foot delicately drawn—Taddeo's, hard and rude: and all the folds of Memmi's drapery cast with unbroken grace and complete gradations of shade, while Taddeo's are rigid and meagre; also in the heads, generally Taddeo's type of face is square in feature, with massive and inelegant clusters or volutes of hair and beard; but Memmi's delicate and long in feature, with much divided and flowing hair, often arranged with exquisite precision, as in the finest Greek coins. Examine successively in this respect only the heads of Adam, Abel, Methuselah, and Abraham, in the Limbo, and you will not confuse the two designers any more. I have not had time to make out more than the principal figures in the Limbo, of which indeed the entire dramatic power is centred in the Adam and Eve. The latter dressed as a nun, in her fixed gaze on Christ, with her hands clasped, is of extreme beauty: and however feeble the work of any early painter may be, in its decent and grave inoffensiveness it guides the imagination unerringly to a certain point. How

far you are yourself capable of filling up what is left untold, and conceiving, as a reality, Eve's first look on this her child, depends on no painter's skill, but on your own understanding. Just above Eve is Abel, bearing the lamb : and behind him, Noah, between his wife and Shem : behind them, Abraham, between Isaac and Ishmael ; (turning from Ishmael to Isaac) ; behind these, Moses, between Aaron and David. I have not identified the others, though I find the white-bearded figure behind Eve called Methuselah in my notes : I know not on what authority. Looking up from these groups, however, to the roof painting, you will at once feel the imperfect grouping and ruder features of all the figures ; and the greater depth of colour. We will dismiss these comparatively inferior paintings at once.

The roof and walls must be read together, each segment of the roof forming an introduction to, or portion of, the subject on the wall below. But the roof must first be looked at alone, as the work of Taddeo Gaddi, for the artistic qualities and failures of it.

I. In front, as you enter, is the compartment with the subject of the Resurrection. It is the traditional Byzantine composition : the guards sleeping, and the two angels in white saying to the women, "He is not here," while Christ is seen rising with the flag of the Cross.

But it would be difficult to find another example of the subject, so coldly treated—so entirely without passion or action. The faces are expressionless ; the gestures powerless. Evidently the painter is not making the slightest effort to conceive what really happened, but merely repeating and spoiling what he could remember of old design, or himself supply of commonplace for immediate need. The "Noli me tangere," on the right, is spoiled from Giotto, and others before him ; a peacock, woefully plumeless and colourless, a fountain, an ill-drawn toy-horse, and two toy-children gathering flowers, are emaciate remains of Greek symbols. He has taken pains with the vegetation, but in vain. Yet Taddeo Gaddi was a true painter, a very beautiful designer, and a very amiable person. How comes he to do that Resurrection so badly ?

In the first place, he was probably tired of a subject which was a great strain to his feeble imagination; and gave it up as impossible: doing simply the required figures in the required positions. In the second, he was probably at the time despondent and feeble because of his master's death. See Lord Lindsay, II. 273, where also it is pointed out that in the effect of the light proceeding from the figure of Christ, Taddeo Gaddi indeed was the first of the Giottisti who showed true sense of light and shade. But until Lionardo's time the innovation did not materially affect Florentine art.

II. The Ascension (opposite the Resurrection, and not worth looking at, except for the sake of making more sure our conclusions from the first fresco). The Madonna is fixed in Byzantine stiffness, without Byzantine dignity.

III. The Descent of the Holy Ghost, on the left hand. The Madonna and disciples are gathered in an upper chamber: underneath are the Parthians, Medes, Elamites, etc., who hear them speak in their own tongues.

Three dogs are in the foreground—their mythic purpose the same as that of the two verses which affirm the fellowship of the dog in the journey and return of Tobias: namely, to mark the share of the lower animals in the gentleness given by the outpouring of the Spirit of Christ.

IV. The Church sailing on the Sea of the World. St. Peter coming to Christ on the water.

I was too little interested in the vague symbolism of this fresco to examine it with care—the rather that the subject beneath, the literal contest of the Church with the world, needed more time for study in itself alone than I had for all Florence.

On this, and the opposite side of the chapel, are represented, by Simon Memmi's hand, the teaching power of the Spirit of God, and the saving power of the Christ of God, in the world, according to the understanding of Florence in his time.

We will take the side of Intellect first, beneath the pouring forth of the Holy Spirit.

In the point of the arch beneath, are the three Evangelical

Virtues. Without these, says Florence, you can have no science. Without Love, Faith, and Hope—no intelligence.

Under these are the four Cardinal Virtues, the entire group being thus arranged :—

A
B C
D E F G

A, Charity ; flames issuing from her head and hands.

B, Faith ; holds cross and shield, quenching fiery darts. This symbol, so frequent in modern adaptation from St. Paul's address to personal faith, is rare in older art.

C, Hope, with a branch of lilies.

D, Temperance ; bridles a black fish, on which she stands.

E, Prudence, with a book.

F, Justice, with crown and baton.

G, Fortitude, with tower and sword.

Under these are the great prophets and apostles ; on the left,[1] David, St. Paul, St. Mark, St. John ; on the right, St. Matthew, St. Luke, Moses, Isaiah, Solomon. In the midst of the Evangelists, St. Thomas Aquinas, seated on a Gothic throne.

Now observe, this throne, with all the canopies below it, and the complete representation of the Duomo of Florence opposite, are of finished Gothic of Orcagna's school—later than Giotto's Gothic. But the building in which the apostles are gathered at the Pentecost is of the early Romanesque mosaic school, with a wheel window from the duomo of Assisi, and square windows from the Baptistery of Florence. And this is always the type of architecture used by Taddeo Gaddi : while the finished Gothic could not possibly have been drawn by him, but is absolute evidence of the later hand.

Under the line of prophets, as powers summoned by their voices, are the mythic figures of the seven theological or spiritual, and the seven *ge*ological or natural sciences : and under

[1] I can't find my note of the first one on the left ; answering to Solomon, opposite.

the feet of each of them, the figure of its Captain-teacher to the world.

I had better perhaps give you the names of this entire series of figures from left to right at once. You will see presently why they are numbered in a reverse order.

	Beneath whom
8. Civil Law.	The Emperor Justinian.
9. Canon Law	Pope Clement V.
10. Practical Theology.	Peter Lombard.
11. Contemplative Theology.	Dionysius the Areopagite.
12. Dogmatic Theology.	Boethius.
13. Mystic Theology.	St. John Damascene.
14. Polemic Theology.	St. Augustine.
7. Arithmetic.	Pythagoras.
6. Geometry.	Euclid.
5. Astronomy.	Zoroaster.
4. Music.	Tubalcain.
3. Logic.	Aristotle.
2. Rhetoric.	Cicero.
1. Grammar.	Priscian.

Here, then, you have pictorially represented, the system of manly education, supposed in old Florence to be that necessarily instituted in great earthly kingdoms or republics, animated by the Spirit shed down upon the world at Pentecost. How long do you think it will take you, or ought to take, to see such a picture? We were to get to work this morning, as early as might be: you have probably allowed half an hour for Santa Maria Novella; half an hour for San Lorenzo; an hour for the museum of sculpture at the Bargello; an hour for shopping; and then it will be lunch time, and you mustn't be late, because you are to leave by the afternoon train, and must positively be in Rome to-morrow morning. Well, of your half-hour for Santa Maria Novella,—after Ghirlandajo's choir, Orcagna's transept, and Cimabue's Madonna, and the painted windows, have been seen properly, there will remain, suppose, at the utmost, a quarter of an hour for the Spanish Chapel. That will give you two minutes and a half for each side, two for the ceiling, and three for studying Murray's explanations or mine. Two minutes and a half you have got,

then—(and I observed, during my five weeks' work in the chapel, that English visitors seldom gave so much)—to read this scheme given you by Simon Memmi of human spiritual education. In order to understand the purport of it, in any the smallest degree, you must summon to your memory, in the course of these two minutes and a half, what you happen to be acquainted with of the doctrines and characters of Pythagoras, Zoroaster, Aristotle, Dionysius the Areopagite, St. Augustine, and the emperor Justinian, and having further observed the expressions and actions attributed by the painter to these personages, judge how far he has succeeded in reaching a true and worthy ideal of them, and how large or how subordinate a part in his general scheme of human learning he supposes their peculiar doctrines properly to occupy. For myself, being, to my much sorrow, now an old person; and, to my much pride, an old-fashioned one, I have not found my powers either of reading or memory in the least increased by any of Mr. Stephenson's or Mr. Wheatstone's inventions; and though indeed I came here from Lucca in three hours instead of a day, which it used to take, I do not think myself able, on that account, to see any picture in Florence in less time than it took formerly, or even obliged to hurry myself in any investigations connected with it.

Accordingly, I have myself taken five weeks to see the quarter of this picture of Simon Memmi's: and can give you a fairly good account of that quarter, and some partial account of a fragment or two of those on the other walls: but, alas! only of their pictorial qualities in either case; for I don't myself know anything whatever, worth trusting to, about Pythagoras, or Dionysius the Areopagite; and have not had, and never shall have, probably, any time to learn much of them; while in the very feeblest light only,—in what the French would express by their excellent word 'lueur,'—I am able to understand something of the characters of Zoroaster, Aristotle, and Justinian. But this only increases in me the reverence with which I ought to stand before the work of a painter, who was not only a master of his own craft, but so profound a scholar and theologian as to be able to conceive this scheme

of picture, and write the divine law by which Florence was to live. Which Law, written in the northern page of this Vaulted Book, we will begin quiet interpretation of, if you care to return hither, to-morrow morning.

THE FIFTH MORNING.

THE STRAIT GATE.

As you return this morning to St. Mary's, you may as well observe—the matter before us being concerning gates,—that the western façade of the church is of two periods. Your Murray refers it all to the latest of these ;—I forget when, and do not care ;—in which the largest flanking columns, and the entire effective mass of the walls, with their riband mosaics and high pediment, were built in front of, and above, what the barbarian renaissance designer chose to leave of the pure old Dominican church. You may see his ungainly jointings at the pedestals of the great columns, running through the pretty, parti-coloured base, which, with the 'Strait' Gothic doors, and the entire lines of the fronting and flanking tombs (where not restored by the Devil-begotten brood of modern Florence), is of pure, and exquisitely severe and refined, fourteenth century Gothic, with superbly carved bearings on its shields. The small detached line of tombs on the left, untouched in its sweet colour and living weed ornament, I would fain have painted, stone by stone : but one can never draw in front of a church in these republican days ; for all the blackguard children of the neighbourhood come to howl, and throw stones, on the steps, and the ball or stone play against these sculptured tombs, as a dead wall adapted for that purpose only, is incessant in the fine days when I could have worked.

If you enter by the door most to the left, or north, and turn immediately to the right, on the interior of the wall of the façade is an Annunciation, visible enough because well preserved, though in the dark, and extremely pretty in its way,—of the

decorated and ornamental school following Giotto:—I can't guess by whom, nor does it much matter; but it is well to look at it by way of contrast with the delicate, intense, slightly decorated design of Memmi,—in which, when you return into the Spanish chapel, you will feel the dependence for its effect on broad masses of white and pale amber, where the decorative school would have had mosaic of red, blue, and gold.

Our first business this morning must be to read and understand the writing on the book held open by St. Thomas Aquinas, for that informs us of the meaning of the whole picture.

It is this text from the Book of Wisdom VII. 6.

> "Optavi, et datus est mihi sensus.
> Invocavi, et venit in me Spiritus Sapientiæ,
> Et preposui illam regnis et sedibus."
>
> "I willed, and Sense was given me.
> I prayed, and the Spirit of Wisdom came upon me.
> And I set her before, (preferred her to,) kingdoms and thrones."

The common translation in our English Apocrypha loses the entire meaning of this passage, which—not only as the statement of the experience of Florence in her own education, but as universally descriptive of the process of all noble education whatever—we had better take pains to understand.

First, says Florence "I willed, (in sense of resolutely desiring,) and Sense was given me." You must begin your education with the distinct resolution to know what is true, and choice of the strait and rough road to such knowledge. This choice is offered to every youth and maid at some moment of their life;—choice between the easy downward road, so broad that we can dance down it in companies, and the steep narrow way, which we must enter alone. Then, and for many a day afterwards, they need that form of persistent Option, and Will: but day by day, the 'Sense' of the rightness of what they have done, deepens on them, not in consequence of the effort, but by gift granted in reward of it. And the Sense of difference between right and wrong, and between

beautiful and unbeautiful things, is confirmed in the heroic, and fulfilled in the industrious, soul.

That is the process of education in the earthly sciences, and the morality connected with them. Reward given to faithful Volition.

Next, when Moral and Physical senses are perfect, comes the desire for education in the higher world, where the senses are no more our Teachers ; but the Maker of the senses. And that teaching, we cannot get by labour, but only by petition.

"Invocavi, et venit in me Spiritus Sapientiæ"—"I prayed, and the Spirit of Wisdom," (not, you observe, *was given*,[1] but,) "*came* upon me." The *personal* power of Wisdom : the "σοφία" or Santa Sophia, to whom the first great Christian temple was dedicated. This higher wisdom, governing by her presence, all earthly conduct, and by her teaching, all earthly art, Florence tells you, she obtained only by prayer.

And these two Earthly and Divine sciences are expressed beneath in the symbols of their divided powers ;—Seven terrestrial, Seven celestial, whose names have been already indicated to you :—in which figures I must point out one or two technical matters, before touching their interpretation. They are all by Simon Memmi originally ; but repainted, many of them all over, some hundred years later,—(certainly after the discovery of America, as you will see)—by an artist of considerable power, and some feeling for the general action of the figures ; but of no refinement or carelessness. He dashes massive paint in huge spaces over the subtle old work, puts in his own chiaro-oscuro where all had been shadeless, and his own violent colour where all had been pale, and repaints the faces so as to make them, to his notion, prettier and more human : some of this upper work has, however, come away since, and the original outline, at least, is traceable ; while in the face of the Logic, the Music, and one or two others, the original work is very pure. Being most interested myself in the earthly sciences, I had a scaffolding put up, made on a level with them, and examined them inch by inch, and the following report will be found accurate until next repainting.

[1] I in careless error, wrote "was given" in 'Fors Clavigera.

For interpretation of them, you must always take the central figure of the Science, with the little medallion above it, and the figure below, all together. Which I proceed to do, reading first from left to right for the earthly sciences, and then from right to left the heavenly ones, to the centre, where their two highest powers sit, side by side.

We begin, then, with the first in the list given above, (Vaulted Book, page 75):—Grammar, in the corner farthest from the window.

1. GRAMMAR: more properly Grammaticë, "Grammatic Act" the Art of *Letters* or "Literature," or using the word which to some English ears will carry most weight with it,—"Scripture," and its use. The Art of faithfully reading what has been written for our learning; and of clearly writing what we would make immortal of our thoughts. Power which consists first in recognizing letters; secondly, in forming them; thirdly, in the understanding and choice of words which errorless shall express our thought. Severe exercises all, reaching—very few living persons know, how far: beginning properly in childhood, then only to be truly acquired. It is wholly impossible—this I say from too sorrowful experience—to conquer by any effort or time, habits of the hand (much more of head and soul) with which the vase of flesh has been formed and filled in youth,—the law of God being that parents shall compel the child in the day of its obedience into habits of hand, and eye, and soul, which, when it is old, shall not, by any strength, or any weakness, be departed from.

"Enter ye in," therefore, says Grammaticë, "at the Strait Gate." She points through it with her rod, holding a fruit (?) for reward, in her left hand. The gate is very strait indeed—her own waist no less so, her hair fastened close. She had once a white veil binding it, which is lost. Not a gushing form of literature, this,—or in any wise disposed to subscribe to Mudie's, my English friends—or even patronize Tauchnitz editions of—what is the last new novel you see ticketed up today in Mr. Goodban's window? She looks kindly down,

nevertheless, to the three children whom she is teaching—two boys and a girl: (Qy. Does this mean that one girl out of every two should not be able to read or write? I am quite willing to accept that inference, for my own part,—should perhaps even say, two girls out of three). This girl is of the highest classes, crowned, her golden hair falling behind her, the Florentine girdle round her hips—(not waist, the object being to leave the lungs full play; but to keep the dress always well down in dancing or running). The boys are of good birth also, the nearest one with luxuriant curly hair—only the profile of the farther one seen. All reverent and eager. Above, the medallion is of a figure looking at a fountain. Underneath, Lord Lindsay says, Priscian, and is, I doubt not, right.

Technical Points.—The figure is said by Crowe to be entirely repainted. The dress is so throughout—both the hands also, and the fruit, and rod. But the eyes, mouth, hair above the forehead, and outline of the rest, with the faded veil, and happily, the traces left of the children, are genuine; the strait gate perfectly so, in the colour underneath, though reinforced; and the action of the entire figure is well preserved: but there is a curious question about both the rod and fruit. Seen close, the former perfectly assumes the shape of folds of dress gathered up over the raised right arm, and I am not absolutely sure that the restorer has not mistaken the folds—at the same time changing a pen or style into a rod. The fruit also I have doubts of, as fruit is not so rare at Florence that it should be made a reward. It is entirely and roughly repainted, and is oval in shape. In Giotto's Charity, luckily not restored, at Assisi, the guide-books have always mistaken the heart she holds for an apple:—and my own belief is that originally, the Grammaticë of Simon Memmi made with her right hand the sign which said, "Enter ye in at the Strait Gate," and with her left, the sign which said, "My son, give me thine Heart."

II. Rhetoric. Next to learning how to read and write, you are to learn to speak; and, young ladies and gentlemen, ob-

serve,—to speak as little as possible, it is farther implied, till you *have* learned.

In the streets of Florence at this day you may hear much of what some people call "rhetoric"—very passionate speaking indeed, and quite "from the heart"—such hearts as the people have got. That is to say, you never hear a word uttered but in a rage, either just ready to burst, or for the most part, explosive instantly: everybody—man, woman, or child—roaring out their incontinent, foolish, infinitely contemptible opinions and wills, on every smallest occasion, with flashing eyes, hoarsely shrieking and wasted voices,—insane hope to drag by vociferation whatever they would have, out of man and God.

Now consider Simon Memmi's Rhetoric. The Science of Speaking, primarily; of making oneself *heard* therefore: which is not to be done by shouting. She alone, of all the sciences, carries a scroll: and being a speaker gives you something to read. It is not thrust forward at you at all, but held quietly down with her beautiful depressed right hand; her left hand set coolly and strongly on her side.

And you will find that, thus, she alone of all the sciences *needs no use of her hands.* All the others have some important business for them. She none. She can do all with her lips, holding scroll, or bridle, or what you will, with her right hand, her left on her side.

Again, look at the talkers in the streets of Florence, and see how, being essentially *un*able to talk, they try to make lips of their fingers! How they poke, wave, flourish, point, jerk, shake finger and fist at their antagonists—dumb essentially, all the while, if they knew it; unpersuasive and ineffectual, as the shaking of tree branches in the wind.

You will at first think her figure ungainly and stiff. It is so, partly, the dress being more coarsely repainted than in any other of the series. But she is meant to be both stout and strong. What she has to say is indeed to persuade you, if possible; but assuredly to overpower you. And *she* has not the Florentine girdle, for she does not want to move. She has her girdle broad at the waist—of all the sciences, you

would at first have thought, the one that most needed breath! No, says Simon Memmi. You want breath to run, or dance, or fight with. But to speak!—If you know *how*, you can do your work with few words; very little of this pure Florentine air will be enough, if you shape it rightly.

Note, also, that calm setting of her hand against her side. You think Rhetoric should be glowing, fervid, impetuous? No, says Simon Memmi. Above all things,—*cool*.

And now let us read what is written on her scroll:—Mulceo, dum loquor, varios induta colores.

Her chief function, to melt; make soft, thaw the hearts of men with kind fire; to overpower with peace; and bring rest, with rainbow colours. The chief mission of all words that they should be of comfort.

You think the function of words is to excite? Why, a red rag will do that, or a blast through a brass pipe. But to give calm and gentle heat; to be as the south wind, and the iridescent rain, to all bitterness of frost; and bring at once strength, and healing. This is the work of human lips, taught of God.

One farther and final lesson is given in the medallion above. Aristotle, and too many modern rhetoricians of his school, thought there could be good speaking in a false cause. But above Simon Memmi's Rhetoric is *Truth*, with her mirror.

There is a curious feeling, almost innate in men, that though they are bound to speak truth, in speaking to a single person, they may lie as much as they please, provided they lie to two or more people at once. There is the same feeling about killing: most people would shrink from shooting one innocent man; but will fire a mitrailleuse contentedly into an innocent regiment.

When you look down from the figure of the Science, to that of Cicero, beneath, you will at first think it entirely overthrows my conclusion that Rhetoric has no need of her hands. For Cicero, it appears, has three instead of two.

The uppermost, at his chin, is the only genuine one. That raised, with the finger up, is entirely false. That on the book, is repainted so as to defy conjecture of its original action.

But observe how the gesture of the true one confirms instead of overthrowing what I have said above. Cicero is not speaking at all, but profoundly thinking *before* he speaks. It is the most abstractedly thoughtful face to be found among all the philosophers ; and very beautiful. The whole is under Solomon, in the line of Prophets.

Technical Points.—These two figures have suffered from restoration more than any others, but the right hand of Rhetoric is still entirely genuine, and the left, except the ends of the fingers. The ear, and hair just above it, are quite safe, the head well set on its original line, but the crown of leaves rudely retouched, and then faded. All the lower part of the figure of Cicero has been not only repainted but changed ; the face is genuine—I believe retouched, but so cautiously and skilfully, that it is probably now more beautiful than at first.

III. Logic. The science of reasoning, or more accurately Reason herself, or pure intelligence.

Science to be gained after that of Expression, says Simon Memmi ; so, young people, it appears, that though you must not speak before you have been taught how to speak, you may yet properly speak before you have been taught how to think.

For indeed, it is only by frank speaking that you *can* learn how to think. And it is no matter how wrong the first thoughts you have may be, provided you express them clearly ; —and are willing to have them put right.

Fortunately, nearly all of this beautiful figure is practically safe, the outlines pure everywhere, and the face perfect : the *prettiest*, as far as I know, which exists in Italian art of this early date. It is subtle to the extreme in gradations of colour : the eyebrows drawn, not with a sweep of the brush, but with separate cross touches in the line of their growth—exquisitely pure in arch ; the nose straight and fine ; the lips—playful slightly, proud, unerringly cut ; the hair flowing in sequent waves, ordered as if in musical time ; head per-

fectly upright on the shoulders ; the height of the brow completed by a crimson frontlet set with pearls, surmounted by a *fleur-de-lys.*

Her shoulders were exquisitely drawn, her white jacket fitting close to soft, yet scarcely rising breasts ; her arms singularly strong, at perfect rest ; her hands, exquisitely delicate. In her right, she holds a branching and leaf-bearing rod, (the syllogism) ; in her left, a scorpion with double sting, (the dilemma)—more generally, the powers of rational construction and dissolution.

Beneath her, Aristotle,—intense keenness of search in his half-closed eyes.

Medallion above, (less expressive than usual) a man writing, with his head stooped.

The whole under Isaiah, in the line of Prophets.

Technical Points.—The only parts of this figure which have suffered seriously in repainting are the leaves of the rod, and the scorpion. I have no idea, as I said above, what the background once was ; it is now a mere mess of scrabbled grey, carried over the vestiges, still with care much redeemable, of the richly ornamental extremity of the rod, which was a cluster of green leaves on a black ground. But the scorpion is indecipherably injured, most of it confused repainting, mixed with the white of the dress, the double sting emphatic enough still, but not on the first lines.

The Aristotle is very genuine throughout, except his hat, and I think that must be pretty nearly on the old lines, through I cannot trace them. They are good lines, new or old.

IV. Music. After you have learned to reason, young people, of course you will be very grave, if not dull, you think. No, says Simon Memmi. By no means anything of the kind. After learning to reason, you will learn to sing ; for you will want to. There is so much reason for singing in the sweet world, when one things rightly of it. None for grumbling, provided always you *have* entered in at the strait gate. You

will sing all along the road then, in a little while, in a manner pleasant for other people to hear.

This figure has been one of the loveliest in the series, an extreme refinement and tender severity being aimed at throughout. She is crowned, not with laurel, but with small leaves,—I am not sure what they are, being too much injured: the face thin, abstracted, wistful; the lips not far open in their low singing; the hair rippling softly on the shoulders. She plays on a small organ, richly ornamented with Gothic tracery, the down slope of it set with crockets like those of Santa Maria del Fiore. Simon Memmi means that *all* music must be "sacred." Not that you are never to sing anything but hymns, but that whatever is rightly called music, or work of the Muses, is divine in help and healing.

The actions of both hands are singularly sweet. The right is one of the loveliest things I ever saw done in painting. She is keeping down one note only, with her third finger, seen under the raised fourth: the thumb, just passing under; all the curves of the fingers exquisite, and the pale light and shade of the rosy flesh relieved against the ivory white and brown of the notes. Only the thumb and end of the forefinger are seen of the left hand, but they indicate enough its light pressure on the bellows. Fortunately, all these portions of the fresco are absolutely intact.

Underneath, Tubal-Cain. Not Jubal, as you would expect. Jubal is the inventor of musical instruments. Tubal-Cain, thought the old Florentines, invented harmony. They, the best smiths in the world, knew the differences in tones of hammer strokes on anvil. Curiously enough, the only piece of true part-singing, done beautifully and joyfully, which I have heard this year in Italy, (being south of Alps exactly six months, and ranging from Genoa to Palermo) was out of a busy smithy at Perugia. Of bestial howling, and entirely frantic vomiting up of hopelessly damned souls through their still carnal throats, I have heard more than, please God, I will ever endure the hearing of again in one of His summers.

You think Tubal-Cain very ugly? Yes. Much like a shaggy baboon: not accidentally, but with most scientific

understanding of baboon character. Men must have looked like that, before they had invented harmony, or felt that one note differed from another, says, and knows Simon Memmi. Darwinism, like all widely popular and widely mischievous fallacies, has many a curious gleam and grain of truth in its tissue.

Under Moses.

Medallion, a youth drinking. Otherwise, you might have thought only church music meant, and not feast music also.

Technical Points.—The Tubal-Cain, one of the most entirely pure and precious remnants of the old painting, nothing lost: nothing but the redder ends of his beard retouched. Green dress of Music, in the body and over limbs entirely repainted: it was once beautifully embroidered; sleeves, partly genuine, hands perfect, face and hair nearly so. Leaf crown faded and broken away, but not retouched.

V. Astronomy. Properly Astro-logy, as (Theology) the knowledge of so much of the stars as we can know wisely; not the attempt to define their laws for them. Not that it is unbecoming of us to find out, if we can, that they move in ellipses, and so on; but it is no business of ours. What effects their rising and setting have on man, and beast, and leaf; what their times and changes are, seen and felt in this world, it is our business to know, passing our nights, if wakefully, by that divine candlelight, and no other.

She wears a dark purple robe; holds in her left hand the hollow globe with golden zodiac and meridians: lifts her right hand in noble awe.

"When I consider the heavens, the work of Thy fingers, the moon and the stars, which Thou hast ordained."

Crowned with gold, her dark hair in elliptic waves, bound with glittering chains of pearl. Her eyes dark, lifted.

Beneath her, Zoroaster,[1] entirely noble and beautiful, the

[1] Atlas! according to poor Vasari, and sundry modern guides. I find Vasari's mistakes usually of this *brightly* blundering kind. In matters needing research, after a while, I find *he* is right, usually.

delicate Persian head made softer still by the elaborately wreathed silken hair, twisted into the pointed beard, and into tapering plaits, falling on his shoulders. The head entirely thrown back, he looks up with no distortion of the delicately arched brow: writing, as he gazes.

For the association of the religion of the Magi with their own in the mind of the Florentines of this time, see "Before the Soldan."

The dress must always have been white, because of its beautiful opposition to the purple above and that of Tubal-Cain beside it. But it has been too much repainted to be trusted anywhere, nothing left but a fold or two in the sleeves. The cast of it from the knees down is entirely beautiful, and I suppose on the old lines; but the restorer could throw a fold well when he chose. The warm light which relieves the purple of Zoroaster above, is laid in by him. I don't know if I should have liked it better, flat, as it was, against the dark purple; it seems to me quite beautiful now. The full red flush on the face of the Astronomy is the restorer's doing also. She was much paler, if not quite pale.

Under St. Luke.

Medallion, a stern man, with sickle and spade. For the flowers, and for us, when stars have risen and set such and such times;—remember.

Technical Points.—Left hand globe, most of the important folds of the purple dress, eyes, mouth, hair in great part, and crown, genuine. Golden tracery on border of dress lost; extremity of falling folds from left sleeve altered and confused, but the confusion prettily got out of. Right hand and much of face and body of dress repainted.

Zoroaster's head quite pure. Dress repainted, but carefully, leaving the hair untouched. Right hand and pen, now a common feathered quill, entirely repainted, but dexterously and with feeling. The hand was once slightly different in position, and held, most probably, a reed.

VI. Geometry. You have now learned, young ladies and gentlemen, to read, to speak, to think, to sing, and to see.

You are getting old, and will have soon to think of being married; you must learn to build your house, therefore. Here is your carpenter's square for you, and you may safely and wisely contemplate the ground a little, and the measures and laws relating to that, seeing you have got to abide upon it:—and that you have properly looked at the stars; not before then, lest, had you studied the ground first, you might perchance never have raised your heads from it. This is properly the science of all laws of practical labour, issuing in beauty.

She looks down, a little puzzled, greatly interested, holding her carpenter's square in her left hand, not wanting that but for practical work; following a diagram with her right.

Her beauty, altogether soft and in curves, I commend to your notice, as the exact opposite of what a vulgar designer would have imagined for her. Note the wreath of hair at the back of her head, which though fastened by a *spiral* fillet, escapes at last, and flies off loose in a sweeping curve. Contemplative Theology is the only other of the sciences who has such wavy hair.

Beneath her, Euclid, in white turban. Very fine and original work throughout; but nothing of special interest in him.

Under St. Matthew.

Medallion, a soldier with a straight sword (best for science of defence), octagon shield, helmet like the beehive of Canton Vaud. As the secondary use of music in feasting, so the secondary use of geometry in war—her noble art being all in sweetest peace—is shown in the medallion.

Technical Points.—It is more than fortunate that in nearly every figure, the original outline of the hair is safe. Geometry's has scarcely been retouched at all, except at the ends, once in single knots, now in confused double ones. The hands, girdle, most of her dress, and her black carpenter's square are original. Face and breast repainted.

VII. Arithmetic. Having built your house, young people, and understanding the light of heaven, and the measures of

earth, you may marry—and can't do better. And here is now your conclusive science, which you will have to apply, all your days, to all your affairs.

The Science of Number. Infinite in solemnity of use in Italy at this time ; including, of course, whatever was known of the higher abstract mathematics and mysteries of numbers, but reverenced especially in its vital necessity to the prosperity of families and kingdoms, and first fully so understood here in commercial Florence.

Her hand lifted, with two fingers bent, two straight, solemnly enforcing on your attention her primal law—Two and two are — four, you observe, — not five, as those accursed usurers think.

Under her, Pythagoras.

Above, medallion of king, with sceptre and globe, counting money. Have you ever chanced to read carefully Carlyle's account of the foundation of the existing Prussian empire, in economy ?

You can, at all events, consider with yourself a little, what empire this queen of the terrestrial sciences must hold over the rest, if they are to be put to good use ; or what depth and breadth of application there is in the brief parables of the counted cost of Power, and number of Armies.

To give a very minor, but characteristic, instance. I have always felt that with my intense love of the Alps, I ought to have been able to make a drawing of Chamouni, or the vale of Cluse, which should give people more pleasure than a photograph ; but I always wanted to do it as I saw it, and engrave pine for pine, and crag for crag, like Albert Dürer. I broke my strength down for many a year, always tiring of my work, or finding the leaves drop off, or the snow come on, before I had well begun what I meant to do. If I had only *counted* my pines first, and calculated the number of hours necessary to do them in the manner of Dürer, I should have saved the available drawing time of some five years, spent in vain effort.

But Turner counted his pines, and did all that could be done for them, and rested content with that.

So in all the affairs of life, the arithmetical part of the business is the dominant one. How many and how much have we? How many and how much do we want? How constantly does noble Arithmetic of the finite lose itself in base Avarice of the Infinite, and in blind imagination of it! In counting of minutes, is our arithmetic ever solicitous enough? In counting our days, is she ever severe enough? How we shrink from putting, in their decades, the diminished store of them! And if we ever pray the solemn prayer that we may be taught to number them, do we even try to do it after praying?

Technical Points.—The Pythagoras almost entirely genuine. The upper figures, from this inclusive to the outer wall, I have not been able to examine thoroughly, my scaffolding not extending beyond the Geometry.

Here then we have the sum of sciences,—seven, according to the Florentine mind—necessary to the secular education of man and woman. Of these the modern average respectable English gentleman and gentlewoman know usually only a little of the last, and entirely hate the prudent applications of that: being unacquainted, except as they chance here and there to pick up a broken piece of information, with either grammar, rhetoric, music,[1] astronomy, or geometry; and are not only unacquainted with logic, or the use of reason, themselves, but instinctively antagonistic to its use by anybody else.

We are now to read the series of the Divine sciences, beginning at the opposite side, next the window.

VIII. Civil Law. Civil, or 'of citizens,' not only as distinguished from Ecclesiastical, but from Local law. She is the universal Justice of the peaceful relations of men throughout the world, therefore holds the globe, with its *three* quarters, white, as being justly governed, in her left hand.

She is also the law of eternal equity, not erring statute; therefore holds her sword *level* across her breast.

[1] Being able to play the piano and admire Mendelssohn is not knowing music.

She is the foundation of all other divine science. To know anything whatever about God, you must begin by being Just.

Dressed in red, which in these frescoes is always a sign of power, or zeal; but her face very calm, gentle and beautiful. Her hair bound close, and crowned by the royal circlet of gold, with pure thirteenth century strawberry leaf ornament.

Under her, the Emperor Justinian, in blue, with conical mitre of white and gold; the face in profile, very beautiful. The imperial staff in his right hand, the Institutes in his left.

Medallion, a figure, apparently in distress, appealing for justice. (Trajan's suppliant widow?)

Technical Points.—The three divisions of the globe in her hand were originally inscribed Asia, Africa, Europe. The restorer has ingeniously changed Af into Ame—rica. Faces, both of the science and emperor, little retouched, nor any of the rest altered.

IX. Christian Law. After the justice which rules men, comes that which rules the Church of Christ. The distinction is not between secular law, and ecclesiastical authority, but between the equity of humanity, and the law of Christian discipline.

In full, straight-falling, golden robe, with white mantle over it; a church in her left hand; her right raised, with the forefinger lifted; (indicating heavenly source of all Christian law? or warning?)

Head-dress, a white veil floating into folds in the air. You will find nothing in these frescoes without significance; and as the escaping hair of Geometry indicates the infinite conditions of lines of the higher orders, so the floating veil here indicates that the higher relations of Christian justice are indefinable. So her golden mantle indicates that it is a glorious and excellent justice beyond that which unchristian men conceive; while the severely falling lines of the folds, which form a kind of gabled niche for the head of the Pope beneath, correspond with the strictness of true Church discipline firmer as well as more luminous statute.

Beneath, Pope Clement V., in red, lifting his hand, not in the position of benediction, but, I suppose, of injunction,—only the forefinger straight, the second a little bent, the two last quite. Note the strict level of the book ; and the vertical directness of the key.

The medallion puzzles me. It looks like a figure counting money.

Technical Points.—Fairly well preserved ; but the face of the science retouched : the grotesquely false perspective of the Pope's tiara, one of the most curiously naïve examples of the entirely ignorant feeling after merely scientific truth of form which still characterized Italian art.

Type of church interesting in its extreme simplicity ; no idea of transept, campanile, or dome.

X. Practical Theology. The beginning of the knowledge of God being Human Justice, and its elements defined by Christian Law, the application of the law so defined follows, first with respect to man, then with respect to God.

"Render unto Cæsar the things that are Cæsar's—and to God the things that are God's."

We have therefore now two sciences, one of our duty to men, the other to their Maker.

This is the first : duty to men. She holds a circular medallion, representing Christ preaching on the Mount, and points with her right hand to the earth.

The sermon on the Mount is perfectly expressed by the craggy pinnacle in front of Christ, and the high dark horizon. There is curious evidence throughout all these frescos of Simon Memmi's having read the Gospels with a quite clear understanding of their innermost meaning.

I have called this science Practical Theology :—the instructive knowledge, that is to say, of what God would have us do, personally, in any given human relation : and the speaking His Gospel therefore by act. "Let your light so shine before men."

She wears a green dress, like Music her hair in the Arabian arch, with jewelled diadem.

Under David.
Medallion, Almsgiving.
Beneath her, Peter Lombard.

Technical Points.—It is curious that while the instinct of perspective was not strong enough to enable any painter at this time to foreshorten a foot, it yet suggested to them the expression of elevation by raising the horizon.

I have not examined the retouching. The hair and diadem at least are genuine, the face is dignified and compassionate, and much on the old lines.

XI. Devotional Theology.—Giving glory to God, or, more accurately, whatever feelings He desires us to have towards Him, whether of affection or awe.

This is the science or method of *devotion* for Christians universally, just as the Practical Theology is their science or method of *action.*

In blue and red: a narrow black rod still traceable in the left hand; I am not sure of its meaning. ("Thy rod and Thy staff, they comfort me?") The other hand open in admiration, like Astronomy's; but Devotion's is held at her breast. Her head very characteristic of Memmi, with upturned eyes, and Arab arch in hair. Under her, Dionysius the Areopagite —mending his pen! But I am doubtful of Lord Lindsay's identification of this figure, and the action is curiously common and meaningless. It may have meant that meditative theology is essentially a writer, not a preacher.

The medallion, on the other hand, is as ingenious. A mother lifting her hands in delight at her child's beginning to take notice.

Under St. Paul.

Technical Points.—Both figures very genuine, the lower one almost entirely so. The painting of the red book is quite exemplary in fresco style.

XII. Dogmatic Theology.—After action and worship, thought becoming too wide and difficult, the need of dogma

becomes felt; the assertion, that is, within limited range, of the things that are to be believed.

Since whatever pride and folly pollute Christian scholarship naturally delight in dogma, the science itself cannot but be in a kind of disgrace among sensible men: nevertheless it would be difficult to overvalue the peace and security which have been given to humble persons by forms of creed; and it is evident that either there is no such thing as theology, or some of its knowledge must be thus, if not expressible, at least reducible within certain limits of expression, so as to be protected from misinterpretation.

In red,—again the sign of power,—crowned with a black (once golden?) triple crown, emblematic of the Trinity. The left hand holding a scoop for winnowing corn; the other points upwards. "Prove all things—hold fast that which is good, or of God."

Beneath her, Boethius.

Under St. Mark.

Medallion, female figure, laying hands on breast.

Technical Points.—The Boethius entirely genuine, and the painting of his black book, as of the red one beside it, again worth notice, showing how pleasant and interesting the commonest things become, when well painted.

I have not examined the upper figure.

XIII. Mystic Theology.[1] Monastic science, above dogma, and attaining to new revelation by reaching higher spiritual states.

In white robes, her left hand gloved (I don't know why)—holding chalice. She wears a nun's veil fastened under her chin, her hair fastened close, like Grammar's, showing her necessary monastic life; all states of mystic spiritual life involving retreat from much that is allowable in the material and practical world.

There is no possibility of denying this fact, infinite as the evils are which have arisen from misuse of it. They have

[1] Blunderingly in the guide-books called 'Faith!'

been chiefly induced by persons who falsely pretended to lead monastic life, and led it without having natural faculty for it. But many more lamentable errors have arisen from the pride of really noble persons, who have thought it would be a more pleasing thing to God to be a sibyl or a witch, than a useful housewife. Pride is always somewhat involved even in the true effort: the scarlet head-dress in the form of a horn on the forehead in the fresco indicates this, both here, and in the Contemplative Theology.

Under St. John.

Medallion unintelligible, to me. A woman laying hands on the shoulders of two small figures.

Technical Points.—More of the minute folds of the white dress left than in any other of the repainted draperies. It is curious that minute division has always in drapery, more or less, been understood as an expression of spiritual life, from the delicate folds of Athena's peplus down to the rippled edges of modern priests' white robes; Titian's breadth of fold, on the other hand, meaning for the most part bodily power. The relation of the two modes of composition was lost by Michael Angelo, who thought to express spirit by making flesh colossal.

For the rest, the figure is not of any interest, Memmi's own mind being intellectual rather than mystic.

XIV. Polemic Theology.[1]

"Who goes forth, conquering and to conquer?"

"For we war, not with flesh and blood," etc.

In red, as sign of power, but not in armour, because she is herself invulnerable. A close red cap, with cross for crest, instead of helmet. Bow in left hand; long arrow in right.

She partly means Aggressive Logic: compare the set of her shoulders and arms with Logic's.

She is placed the last of the Divine sciences, not as their culminating power, but as the last which can be rightly learned. You must know all the others, before you go out to

[1] Blunderingly called 'Charity' in the guide-books.

battle. Whereas the general principle of modern Christendom is to go out to battle without knowing *any one* of the others; one of the reasons for this error, the prince of errors, being the vulgar notion that truth may be ascertained by debate! Truth is never learned, in any department of industry, by arguing, but by working, and observing. And when you have got good hold of one truth, for certain, two others will grow out of it, in a beautifully dicotyledonous fashion, (which, as before noticed, is the meaning of the branch in Logic's right hand). Then, when you have got so much true knowledge as is worth fighting for, you are bound to fight for it. But not to debate about it, any more.

There is, however, one further reason for Polemic Theology being put beside Mystic. It is only in some approach to mystic science that any man becomes aware of what St. Paul means by "spiritual wickedness in heavenly[1] places;" or, in any true sense, knows the enemies of God and of man.

Beneath St. Augustine. Showing you the proper method of controversy;—perfectly firm; perfectly gentle.

You are to distinguish, of course, controversy from rebuke. The assertion of truth is to be always gentle: the chastisement of wilful falsehood may be—very much the contrary indeed. Christ's sermon on the Mount is full of polemic theology, yet perfectly gentle:—"Ye have heard that it hath been said—but *I* say unto you";—"And if ye salute your brethren only, what do ye more than others?" and the like. But His "Ye fools and blind, for whether is greater," is not merely the exposure of error, but rebuke of the avarice which made that error possible.

Under the throne of St. Thomas; and next to Arithmetic, of the terrestrial sciences.

Medallion, a soldier, but not interesting.

Technical Points.—Very genuine and beautiful throughout. Note the use of St. Augustine's red bands, to connect him with the full red of the upper figures; and compare the niche

[1] With cowardly intentional fallacy, translated 'high' in the English Bible.

formed by the dress of Canon Law, above the Pope, for different artistic methods of attaining the same object,—unity of composition.

But lunch time is near, my friends, and you have that shopping to do, you know.

THE SIXTH MORNING.

THE SHEPHERD'S TOWER.

I AM obliged to interrupt my account of the Spanish chapel by the following notes on the sculptures of Giotto's Campanile: first because I find that inaccurate accounts of those sculptures are in course of publication; and chiefly because I cannot finish my work in the Spanish chapel until one of my good Oxford helpers, Mr. Caird, has completed some investigations he has undertaken for me upon the history connected with it. I had written my own analysis of the fourth side, believing that in every scene of it the figure of St. Dominic was repeated. Mr. Caird first suggested, and has shown me already good grounds for his belief,[1] that the preaching monks represented are in each scene intended for a different person. I am informed also of several careless mistakes which have got into my description of the fresco of the Sciences; and finally, another of my young helpers, Mr. Charles F. Murray,—one, however, whose help is given much in the form of antagonism,—informs me of various critical discoveries lately made, both by himself, and by industrious Germans, of points respecting the authenticity of this and that, which will require notice from me: more especially he tells me of certification that the picture in the Uffizii, of which I accepted the ordinary attribution to Giotto, is by Lorenzo Monaco,—which indeed may well be, without in the least diminishing the use

[1] He wrote thus to me on 11th November last: "The three preachers are certainly different. The first is Dominic; the second, Peter Martyr, whom I have identified from his martyrdom on the other wall; and the third, Aquinas."

GIOTTO

to you of what I have written of its predella, and without in the least, if you think rightly of the matter, diminishing your confidence in what I tell you of Giotto generally. There is one kind of knowledge of pictures which is the artist's, and another which is the antiquary's and the picture-dealer's; the latter especially acute, and founded on very secure and wide knowledge of canvas, pigment, and tricks of touch, without, necessarily, involving any knowledge whatever of the qualities of art itself. There are few practised dealers in the great cities of Europe whose opinion would not be more trustworthy than mine, (if you could *get* it, mind you,) on points of actual authenticity. But they could only tell you whether the picture was by such and such a master, and not at all what either the master or his work were good for. Thus, I have, before now, taken drawings by Varley and by Cousins for early studies by Turner, and have been convinced by the dealers that they knew better than I, as far as regarded the authenticity of those drawings; but the dealers don't know Turner, or the worth of him, so well as I, for all that. So also, you may find me again and again mistaken among the much more confused work of the early Giottesque schools, as to the authenticity of this work or the other; but you will find (and I say it with far more sorrow than pride) that I am simply the only person who can at present tell you the real worth of *any;* you will find that whenever I tell you to look at a picture, it is worth your pains; and whenever I tell you the character of a painter, that it *is* his character, discerned by me faithfully in spite of all confusion of work falsely attributed to him in which similar character may exist. Thus, when I mistook Cousins for Turner, I was looking at a piece of subtlety in the sky of which the dealer had no consciousness whatever, which was essentially Turneresque, but which another man might sometimes equal; whereas the dealer might be only looking at the quality of Whatman's paper, which Cousins used, and Turner did not.

Not, in the meanwhile, to leave you quite guideless as to the main subject of the fourth fresco in the Spanish chapel,—the Pilgrim's Progress of Florence,—here is a brief map of it

On the right, in lowest angle, St. Dominic preaches to the group of Infidels; in the next group towards the left, he (or some one very like him) preaches to the Heretics: the Heretics proving obstinate, he sets his dogs at them, as at the fatallest of wolves, who being driven away, the rescued lambs are gathered at the feet of the Pope. I have copied the head of the very pious, but slightly weak-minded, little lamb in the centre, to compare with my rough Cumberland ones, who have had no such grave experiences. The whole group, with the Pope above, (the niche of the Duomo joining with and enriching the decorative power of his mitre,) is a quite delicious piece of design.

The Church being thus pacified, is seen in worldly honour under the powers of the Spiritual and Temporal Rulers. The Pope, with Cardinal and Bishop descending in order on his right; the Emperor, with King and Baron descending in order on his left; the ecclesiastical body of the whole Church on the right side, and the laity,—chiefly its poets and artists, on the left.

Then, the redeemed Church nevertheless giving itself up to the vanities and temptations of the world, its forgetful saints are seen feasting, with their children dancing before them, (the Seven Mortal Sins, say some commentators). But the wise-hearted of them confess their sins to another ghost of St. Dominic; and confessed, becoming as little children, enter hand in hand the gate of the Eternal Paradise, crowned with flowers by the waiting angels, and admitted by St. Peter among the serenely joyful crowd of all the saints, above whom the white Madonna stands reverently before the throne. There is, so far as I know, throughout all the schools of Christian art, no other so perfect statement of the noble policy and religion of men.

I had intended to give the best account of it in my power; but, when at Florence, lost all time for writing that I might copy the group of the Pope and Emperor for the schools of Oxford; and the work since done by Mr. Caird has informed me of so much, and given me, in some of its suggestions, so much to think of, that I believe it will be best and most

just to print at once his account of the fresco as a supplement to these essays of mine, merely indicating any points on which I have objections to raise, and so leave matters till Fors lets me see Florence once more.

Perhaps she may, in kindness forbid my ever seeing it more, the wreck of it being now too ghastly and heart-breaking to any human soul that remembers the days of old. Forty years ago, there was assuredly no spot of ground, out of Palestine, in all the round world, on which, if you knew, even but a little, the true course of that world's history, you saw with so much joyful reverence the dawn of morning, as at the foot of the Tower of Giotto. For there the traditions of faith and hope, of both the Gentile and Jewish races, met for their beautiful labour: the Baptistery of Florence is the last building raised on the earth by the descendants of the workmen taught by Dædalus: and the Tower of Giotto is the loveliest of those raised on earth under the inspiration of the men who lifted up the tabernacle in the wilderness. Of living Greek work there is none after the Florentine Baptistery; of living Christian work, none so perfect as the Tower of Giotto; and, under the gleam and shadow of their marbles, the morning light was haunted by the ghosts of the Father of Natural Science, Galileo; of Sacred Art, Angelico, and the Master of Sacred Song. Which spot of ground the modern Florentine has made his principal hackney-coach stand and omnibus station. The hackney coaches, with their more or less farmyard-like litter of occasional hay, and smell of variously mixed horse-manure, are yet in more permissible harmony with the place than the ordinary populace of a fashionable promenade would be, with its cigars, spitting, and harlot-planned fineries: but the omnibus place of call being in front of the door of the tower, renders it impossible to stand for a moment near it, to look at the sculptures either of the eastern or southern side; while the north side is enclosed with an iron railing, and usually encumbered with lumber as well: not a soul in Florence ever caring now for sight of any piece of its old artists' work; and the mass of strangers being on the whole intent

on nothing but getting the omnibus to go by steam; and so seeing the cathedral in one swift circuit, by glimpses between the puffs of it.

The front of Notre Dame of Paris was similarly turned into a coach-office when I last saw it—1872.[1] Within fifty yards of me as I write, the Oratory of the Holy Ghost is used for a tobacco-store, and in fine, over all Europe, mere Caliban bestiality and Satyric ravage staggering, drunk and desperate, into every once enchanted cell where the prosperity of kingdoms ruled and the miraculousness of beauty was shrined in peace.

Deluge of profanity, drowning dome and tower in Stygian pool of vilest thought,—nothing now left sacred, in the places where once—nothing was profane.

For *that* is indeed the teaching, if you could receive it, of the Tower of Giotto; as of all Christian art in its day. Next to declaration of the facts of the Gospel, its purpose, (often in actual work the eagerest,) was to show the *power* of the Gospel. History of Christ in due place; yes, history of all He did, and how He died: but then, and often, as I say, with more animated imagination, the showing of His risen presence in granting the harvests and guiding the labour of the year. All sun and rain, and length or decline of days received from His hand; all joy, and grief, and strength, or cessation of labour, indulged or endured, as in His sight and to His glory. And the familiar employments of the seasons, the homely toils of the peasant, the lowliest skills of the craftsman, are signed always on the stones of the Church, as the first and truest condition of sacrifice and offering.

Of these representations of human art under heavenly guidance, the series of bas-reliefs which stud the base of this tower of Giotto's must be held certainly the chief in Europe.[2] At first you may be surprised at the smallness of their scale in proportion to their masonry; but this smallness of scale en-

[1] See Fors Clavigera in that year.

[2] For account of the series on the main archivolt of St. Mark's, see my sketch of the schools of Venetian sculpture in third forthcoming number of 'St. Mark's Rest.'

abled the master workmen of the tower to execute them with their own hands; and for the rest, in the very finest architecture, the decoration of most precious kind is usually thought of as a jewel, and set with space round it,—as the jewels of a crown, or the clasp of a girdle. It is in general not possible for a great workman to carve, himself, a greatly conspicuous series of ornament; nay, even his energy fails him in design, when the bas-relief extends itself into incrustation, or involves the treatment of great masses of stone. If his own does not, the spectator's will. It would be the work of a long summer's day to examine the over-loaded sculptures of the Certosa of Pavia; and yet in the tired last hour, you would be empty-hearted. Read but these inlaid jewels of Giotto's once with patient following; and your hour's study will give you strength for all your life. So far as you can, examine them of course on the spot; but to know them thoroughly you must have their photographs: the subdued colour of the old marble fortunately keeps the lights subdued, so that the photograph may be made more tender in the shadows than is usual in its renderings of sculpture, and there are few pieces of art which may now be so well known as these, in quiet homes far away.

We begin on the western side. There are seven sculptures on the western, southern, and northern sides: six on the eastern; counting the Lamb over the entrance door of the tower, which divides the complete series into two groups of eighteen and eight. Itself, between them, being the introduction to the following eight, you must count it as the first of the terminal group; you then have the whole twenty-seven sculptures divided into eighteen and nine.

Thus lettering the groups on each side for West, South, East, and North, we have:

W.		S.		E.		N.		
7	+	7	+	6	+	7	=	27; or,
W.		S.		E.				
7	+	7	+	4			=	18; and,
				E.		N.		
				2	+	7	=	9.

There is a very special reason for this division by nines: but, for convenience' sake, I shall number the whole from 1 to 27, straightforwardly. And if you will have patience with me, I should like to go round the tower once and again; first observing the general meaning and connection of the subjects, and then going back to examine the technical points in each, and such minor specialties as it may be well, at the first time, to pass over.

1. The series begins, then, on the west side, with the Creation of Man. It is not the beginning of the story of Genesis; but the simple assertion that God made us, and breathed, and still breathes, into our nostrils the breath of life.

This, Giotto tells you to believe as the beginning of all knowledge and all power.[1] This he tells you to believe, as a thing which he himself knows.

He will tell you nothing but what he *does* know.

2. Therefore, though Giovanna Pisano and his fellow sculptors had given, literally, the taking of the rib out of Adam's side, Giotto merely gives the mythic expression of the truth he knows,—"they two shall be one flesh."

3. And though all the theologians and poets of his time would have expected, if not demanded, that his next assertion, after that of the Creation of Man, should be of the Fall of Man, he asserts nothing of the kind. He knows nothing of what man was. What he is, he knows best of living men at that hour, and proceeds to say. The next sculpture is of Eve spinning and Adam hewing the ground into clods. Not *digging:* you cannot, usually, dig but in ground already dug. The native earth you must hew.

They are not clothed in skins. What would have been the use of Eve spinning if she could not weave? They wear, each, one simple piece of drapery, Adam's knotted behind him, Eve's fastened around her neck with a rude brooch.

Above them are an oak and an apple-tree. Into the apple-tree a little bear is trying to climb.

The meaning of which entire myth is, as I read it, that men

[1] So also the Master-builder of the Ducal Palace of Venice. See Fors Clavigera for June of this year.

and women must both eat their bread with toil. That the first duty of man is to feed his family, and the first duty of the woman to clothe it. That the trees of the field are given us for strength and for delight, and that the wild beasts of the field must have their share with us.[1]

4. The fourth sculpture, forming the centre-piece of the series on the west side, is nomad pastoral life.

Jabal, the father of such as dwell in tents, and of such as have cattle, lifts the curtain of his tent to look out upon his flock. His dog watches it.

5. Jubal, the father of all such as handle the harp and organ.

That is to say, stringed and wind instruments;—the lyre and reed. The first arts (with the Jew and Greek) of the shepherd David, and shepherd Apollo.

Giotto has given him the long level trumpet, afterwards adopted so grandly in the sculptures of La Robbia and Donatello. It is, I think, intended to be of wood, as now the long Swiss horn, and a long and shorter tube are bound together.

6. Tubal Cain, the instructor of every artificer in brass and iron.

Giotto represents him as sitting, *fully robed*, turning a wedge of bronze on the anvil with extreme watchfulness.

These last three sculptures, observe, represent the life of the race of Cain; of those who are wanderers, and have no home. *Nomad* pastoral life; Nomad artistic life, Wandering Willie; yonder organ man, whom you want to send the policeman after, and the gipsy who is mending the old schoolmistress's kettle on the grass, which the squire has wanted so long to take into his park from the roadside.

7. Then the last sculpture of the seven begins the story of the race of Seth, and of home life. The father of it lying drunk under his trellised vine; such the general image of civilized society, in the abstract, thinks Giotto.

[1] The oak and apple boughs are placed, with the same meaning, by Sandro Botticelli, in the lap of Zipporah. The figure of the bear is again represented by Jacopo della Quercia, on the north door of the Cathedral of Florence. I am not sure of its complete meaning.

With several other meanings, universally known to the Catholic world of that day,—too many to be spoken of here.

The second side of the tower represents, after this introduction, the sciences and arts of civilized or home life.

8. Astronomy. In nomad life you may serve yourself of the guidance of the stars; but to know the laws of *their* nomadic life, your own must be fixed.

The astronomer, with his sextant revolving on a fixed pivot, looks up to the vault of the heavens and beholds their zodiac; prescient of what else with optic glass the Tuscan artist viewed, at evening, from the top of Fésole.

Above the dome of heaven, as yet unseen, are the Lord of the worlds and His angels. To-day, the Dawn and the Daystar: to-morrow, the Daystar arising in the heart.

9. Defensive architecture. The building of the watch-tower. The beginning of security in possession.

10. Pottery. The making of pot, cup, and platter. The first civilized furniture; the means of heating liquid, and serving drink and meat with decency and economy.

11. Riding. The subduing of animals to domestic service.

12. Weaving. The making of clothes with swiftness, and in precision of structure, by help of the loom.

13. Law, revealed as directly from heaven.

14. Dædalus (not Icarus, but the father trying the wings). The conquest of the element of air.

As the seventh subject of the first group introduced the arts of home after those of the savage wanderer, this seventh of the second group introduces the arts of the missionary, or civilized and gift-bringing wanderer.

15. The Conquest of the Sea. The helmsman, and two rowers, rowing as Venetians, face to bow.

16. The Conquest of the Earth. Hercules victor over Antæus. Beneficent strength of civilization crushing the savageness of inhumanity.

17. Agriculture. The oxen and plough.

18. Trade. The cart and horses.

19. And now the sculpture over the door of the tower. The Lamb of God, expresses the Law of Sacrifice, and door

of ascent to heaven. And then follow the fraternal arts of the Christian world.

20. Geometry. Again the angle sculpture, introductory to the following series. We shall see presently why this science must be the foundation of the rest.

21. Sculpture.

22. Painting.

23. Grammar.

24. Arithmetic. The laws of number, weight, and measures of capacity.

25 Music. The laws of number, weight (or force), and measure, applied to sound.

26. Logic. The laws of number and measure applied to thought.

27. The Invention of Harmony.

You see now—by taking first the great division of pre-Christian and Christian arts, marked by the door of the Tower; and then the divisions into four successive historical periods, marked by its angles—that you have a perfect plan of human civilization. The first side is of the nomad life, learning how to assert its supremacy over other wandering creatures, herbs, and beasts. Then the second side is the fixed home life, developing race and country; then the third side, the human intercourse between stranger races; then the fourth side, the harmonious arts of all who are gathered into the fold of Christ.

Now let us return to the first angle, and examine piece by piece with care.

1. *Creation of Man.*

Scarcely disengaged from the clods of the earth, he opens his eyes to the face of Christ. Like all the rest of the sculptures, it is less the representation of a past fact than of a constant one. It is the continual state of man, 'of the earth,' yet seeing God.

Christ holds the book of His Law—the 'Law of life'—in His left hand.

The trees of the garden above are,—central above Christ,

palm (immortal life); above Adam, oak (human life). Pear, and fig, and a large-leaved ground fruit (what?) complete the myth of the Food of Life.

As decorative sculpture, these trees are especially to be noticed, with those in the two next subjects, and the Noah's vine as differing in treatment from Giotto's foliage, of which perfect examples are seen in 16 and 17. Giotto's branches are set in close sheaf-like clusters; and every mass disposed with extreme formality of radiation. The leaves of these first, on the contrary, are arranged with careful concealment of their ornamental system, so as to look inartificial. This is done so studiously as to become, by excess, a little unnatural!—Nature herself is more decorative and formal in grouping. But the occult design is very noble, and every leaf modulated with loving, dignified, exactly right and sufficient finish; not done to show skill, nor with mean forgetfulness of main subject, but in tender completion and harmony with it.

Look at the subdivisions of the palm leaves with your magnifying glass. The others are less finished in this than in the next subject. Man himself incomplete, the leaves that are created with him, for his life, must not be so.

(Are not his fingers yet short; growing?)

2. *Creation of Woman.*

Far, in its essential qualities, the transcendent sculpture of this subject, Ghiberti's is only a dainty elaboration and beautification of it, losing its solemnity and simplicity in a flutter of feminine grace. The older sculptor thinks of the Uses of Womanhood, and of its dangers and sins, before he thinks of its beauty; but, were the arm not lost, the quiet naturalness of this head and breast of Eve, and the bending grace of the submissive rendering of soul and body to perpetual guidance by the hand of Christ—(*grasping* the arm, note, for full support)—would be felt to be far beyond Ghiberti's in beauty, as in mythic truth.

The line of her body joins with that of the serpent-ivy round the tree trunk above her: a double myth—of her fall, and her support afterwards by her husband's strength. "Thy

desire shall be to thy husband." The fruit of the tree—double-set filbert, telling nevertheless the happy equality.

The leaves in this piece are finished with consummate poetical care and precision. Above Adam, laurel (a virtuous woman is a crown to her husband); the filbert for the two together; the fig, for fruitful household joy (under thy vine and fig-tree [1]—but vine properly the masculine joy); and the fruit taken by Christ for type of all naturally growing food, in his own hunger.

Examine with lens the ribbing of these leaves, and the insertion on their stem of the three laurel leaves on extreme right: and observe that in all cases the sculptor works the moulding *with* his own part of the design; look how he breaks variously deeper into it, beginning from the foot of Christ, and going up to the left into full depth above the shoulder.

3. *Original labour.*

Much poorer, and intentionally so. For the myth of the creation of humanity, the sculptor uses his best strength, and shows supremely the grace of womanhood; but in representing the first peasant state of life, makes the grace of woman by no means her conspicuous quality. She even walks awkwardly; some feebleness in foreshortening the foot also embarrassing the sculptor. He knows its form perfectly—but its perspective, not quite yet.

The trees stiff and stunted—they also needing culture. Their fruit dropping at present only into beasts' mouths.

4. *Jabal.*

If you have looked long enough, and carefully enough, at the three previous sculptures, you cannot but feel that the hand here is utterly changed. The drapery sweeps in broader, softer, but less true folds; the handling is far more delicate; exquisitely sensitive to gradation over broad surfaces—scarcely using an incision of any depth but in outline; studiously reserved in appliance of shadow, as a thing precious and local—look at it above the puppy's head, and under the tent

[1] Compare Fors Clavigera, February, 1877.

This is assuredly painter's work, not mere sculptor's. I have no doubt whatever it is by the own hand of the shepherd-boy of Fésole. Cimabue had found him drawing, (more probably *scratching* with Etrurian point,) one of his sheep upon a stone. These, on the central foundation-stone of his tower he engraves, looking back on the fields of life: the time soon near for him to draw the curtains of his tent.

I know no dog like this in method of drawing, and in skill of giving the living form without one touch of chisel for hair, or incision for eye, except the dog barking at Poverty in the great fresco of Assisi.

Take the lens and look at every piece of the work from corner to corner—note especially as a thing which would only have been enjoyed by a painter, and which all great painters do intensely enjoy—the *fringe* of the tent,[1] and precise insertion of its point in the angle of the hexagon, prepared for by the archaic masonry indicated in the oblique joint above;[2] architect and painter thinking at once, and *doing* as they thought.

I gave a lecture to the Eton boys a year or two ago, on little more than the shepherd's dog, which is yet more wonderful in magnified scale of photograph. The lecture is partly published—somewhere, but I can't refer to it.

5. *Jubal.*

Still Giotto's, though a little less delighted in; but with exquisite introduction of the Gothic of his own tower. See the light surface sculpture of a mosaic design in the horizontal moulding.

Note also the painter's freehand working of the complex mouldings of the table—also resolvedly oblong, not square; see central flower.

[1] "I think Jabal's tent is made of leather; the relaxed intervals between the tent-pegs show a curved ragged edge like leather near the ground" (Mr. Caird). The edge of the opening is still more characteristic, I think.

[2] Prints of these photographs which do not show the masonry all round the hexagon are quite valueless for study.

6. *Tubal Cain.*

Still Giotto's, and entirely exquisite; finished with no less care than the shepherd, to mark the vitality of this art to humanity; the spade and hoe—its heraldic bearing—hung on the hinged door.[1] For subtlety of execution, note the texture of wooden block under anvil, and of its iron hoop.

The workman's face is the best sermon on the dignity of labour yet spoken by thoughtful man. Liberal Parliaments and fraternal Reformers have nothing essential to say more.

7. *Noah.*

Andrea Pisano's again, more or less imitative of Giotto's work.

8. *Astronomy.*

We have a new hand here altogether. The hair and drapery bad; the face expressive, but blunt in cutting; the small upper heads, necessarily little more than blocked out, on the small scale; but not suggestive of grace in completion: the minor detail worked with great mechanical precision, but little feeling; the lion's head, with leaves in its ears, is quite ugly; and by comparing the work of the small cusped arch at the bottom with Giotto's soft handling of the mouldings of his, in 5, you may for ever know common mason's work from fine Gothic. The zodiacal signs are quite hard and common in the method of bas-relief, but quaint enough in design: Capricorn, Aquarius, and Pisces, on the broad heavenly belt; Taurus upside down, Gemini, and Cancer, on the small globe.

I think the whole a restoration of the original panel, or else an inferior workman's rendering of Giotto's design, which the next piece is, with less question.

9. *Building.*

The larger figure, I am disposed finally to think, represents

[1] Pointed out to me by Mr. Caird, who adds farther, "I saw a forge identical with this one at Pelago the other day,—the anvil resting on a tree-stump: the same fire, bellows, and implements; the door in two parts, the upper part like a shutter, and used for the exposition of finished work as a sign of the craft; and I saw upon it the same finished work of the same shape as in the bas-relief—a spade and a hoe.

civic power, as in Lorenzetti's fresco at Siena. The extreme rudeness of the minor figures may be guarantee of their originality ; it is the smoothness of mass and hard edge work that make me suspect the 8th for a restoration.

10. *Pottery.*

Very grand ; with much painter's feeling, and fine mouldings again. The *tiled* roof projecting in the shadow above, protects the first Ceramicus-home. I think the women are meant to be carrying some kind of wicker or reed-bound water-vessel. The Potter's servant explains to them the extreme advantages of the new invention. I can't make any conjecture about the author of this piece.

11. *Riding.*

Again Andrea Pisano's, it seems to me. Compare the tossing up of the dress behind the shoulders, in 3 and 2. The head is grand, having nearly an Athenian profile : the loss of the horse's fore-leg prevents me from rightly judging of the entire action. I must leave riders to say.

12. *Weaving.*

Andrea's again, and of extreme loveliness ; the stooping face of the woman at the loom is more like a Leonardo drawing than sculpture. The action of throwing the large shuttle, and all the structure of the loom and its threads, distinguishing rude or smooth surface, are quite wonderful. The figure on the right shows the use and grace of finely woven tissue, under and upper—that over the bosom so delicate that the line of separation from the flesh of the neck is unseen.

If you hide with your hand the carved masonry at the bottom, the composition separates itself into two pieces, one disagreeably rectangular. The still more severely rectangular masonry throws out by contrast all that is curved and rounded in the loom, and unites the whole composition ; that is its æsthetic function ; its historical one is to show that weaving is queen's work, not peasant's ; for this is palace masonry.

13. *The Giving of Law.*

More strictly, of *the* Book of God's Law : the only one which *can* ultimately be obeyed.[1]

The authorship of this is very embarrassing to me. The face of the central figure is most noble, and all the work good, but not delicate ; it is like original work of the master whose design No. 8 might be a restoration.

14. *Dædalus.*

Andrea Pisano again ; the head superb, founded on Greek models, feathers of wings wrought with extreme care ; but with no precision of arrangement or feeling. How far intentional in awkwardness, I cannot say ; but note the good mechanism of the whole plan, with strong standing board for the feet.

15. *Navigation.*

An intensely puzzling one ; coarse (perhaps unfinished) in work, and done by a man who could not row ; the plaited bands used for rowlocks being pulled the wrong way. Right, had the rowers been rowing English-wise : but the water at the boat's head shows its motion forwards, the way the oarsmen look. I cannot make out the action of the figure at the stern ; it ought to be steering with the stern oar.

The water seems quite unfinished. Meant, I suppose, for

[1] Mr. Caird convinced me of the real meaning of this sculpture. I had taken it for the giving of a book, writing further of it as follows:—

All books, rightly so called, are Books of Law, and all Scripture is given by inspiration of God. (What *we* now mostly call a book, the infinite reduplication and vibratory echo of a lie, is not given but belched up out of volcanic clay by the inspiration of the devil.) On the Book-giver's right hand the students in cell, restrained by the lifted right hand :

"Silent, you,—till you know" ; then, perhaps, you also.

On the left, the men of the world, kneeling, receive the gift.

Recommendable seal, this, for Mr. Mudie !

Mr. Caird says : "The book is written law, which is given by Justice to the inferiors, that they may know the laws regulating their relations to their superiors—who are also under the hand of law. The vassal is protected by the accessibility of formularized law. The superior is restrained by the right hand of power."

surface and section of sea, with slimy rock at the bottom ; but all stupid and inefficient.

16. *Hercules and Antæus.*

The Earth power, half hidden by the earth, its hair and hand becoming roots, the strength of its life passing through the ground into the oak tree. With Cercyon, but first named, (Plato, *Laws*, book VII., 796), Antæus is the master of contest without use ;—φιλονεικίας ἀχρήστου—and is generally the power of pure selfishness and its various inflation to insolence and degradation to cowardice ;—finding its strength only in fall back to its Earth,—he is the master, in a word, of all such kind of persons as have been writing lately about the "interests of England." He is, therefore, the Power invoked by Dante to place Virgil and him in the lowest circle of Hell ;—"Alcides whilom felt,—that grapple, straitened sore," etc. The Antæus in the sculpture is very grand ; but the authorship puzzles me, as of the next piece, by the same hand. I believe both Giotto's design.

17. *Ploughing.*

The sword in its Christian form. Magnificent : the grandest expression of the power of man over the earth and its strongest creatures that I remember in early sculpture,—(or for that matter, in late). It is the subduing of the bull which the sculptor thinks most of ; the plough, though large, is of wood, and the handle slight. But the pawing and bellowing labourer he has bound to it !—here is victory.

18. *The Chariot.*

The horse also subdued to draught—Achilles' chariot in its first, and to be its last, simplicity. The face has probably been grand—the figure is so still. Andrea's, I think by the flying drapery.

19. *The Lamb, with the symbol of Resurrection.*

Over the door : 'I am the door ;—by me, if any man enter in,' etc. Put to the right of the tower, you see, fearlessly, for the convenience of staircase ascent ; all external symmetry being subject with the great builders to interior use ; and

then, out of the rightly ordained infraction of formal law, comes perfect beauty; and when, as here, the Spirit of Heaven is working with the designer, his thoughts are suggested in truer order, by the concession to use. After this sculpture comes the Christian arts,—those which necessarily imply the conviction of immortality. Astronomy without Christianity only reaches as far as—'Thou hast made him a little lower than the angels—and put all *things* under His feet':—Christianity says beyond this,—'Know ye not that we shall judge angels (as also the lower creatures shall judge us!)'[1] The series of sculptures now beginning, show the arts which *can* only be accomplished through belief in Christ.

20. *Geometry.*

Not 'mathematics': *they* have been implied long ago in astronomy and architecture; but the due Measuring of the Earth and all that is on it. Actually done only by Christian faith—first inspiration of the great Earth-measurers. Your Prince Henry of Spain, your Columbus, your Captain Cook, (whose tomb, with the bright artistic invention and religious tenderness which are so peculiarly the gifts of the nineteenth century, we have just provided a fence for, of old cannon open-mouthed, straight up towards Heaven—your modern method of symbolizing the only appeal to Heaven of which the nineteenth century has left itself capable—'The voice of thy Brother's blood crieth to me'—your outworn cannon, now silently agape, but sonorous in the ears of angels with that appeal)—first inspiration, I say, of these; constant inspiration of all who set true landmarks and hold to them, knowing their measure; the devil interfering, I observe, lately in his own way, with the Geometry of Yorkshire, where the landed proprietors,[2] when the neglected walls by the roadside tumble

[1] In the deep sense of this truth, which underlies all the bright fantasy and humour of Mr. Courthope's "Paradise of Birds," that rhyme of the risen spirit of Aristophanes may well be read under the tower of Giotto, beside his watch-dog of the fold.

[2] I mean no accusation against any class; probably the one-fielded statesman is more eager for his little gain of fifty yards of grass than the squire for his bite and sup out of the gypsy's part of the roadside. But

down, benevolently repair the same, with better stonework, *outside* always of the fallen heaps ;—which, the wall being thus built *on* what was the public road, absorb themselves, with help of moss and time, into the heaving swells of the rocky field—and behold, gain of a couple of feet—along so much of the road as needs repairing operations.

This then, is the first of the Christian sciences : division of land rightly, and the general law of measuring between wisely-held compass points. The type of mensuration, circle in square, on his desk, I use for my first exercise in the laws of Fésole.

21. *Sculpture.*

The first piece of the closing series on the north side of the Campanile, of which some general points must be first noted, before any special examination.

The two initial ones, Sculpture and Painting, are by tradition the only ones attributed to Giotto's own hand. The fifth, Song, is known, and recognizable in its magnificence, to be by Luca della Robbia. The remaining four are all of Luca's school,—later work therefore, all these five, than any we have been hitherto examining, entirely different in manner, and with late flower-work beneath them instead of our hitherto severe Gothic arches. And it becomes of course instantly a vital question—Did Giotto die leaving the series incomplete, only its subjects chosen, and are these two bas-reliefs of Sculpture and Painting among his last works? or was the series ever completed, and these later bas-reliefs substituted for the earlier ones, under Luca's influence, by way of conducting the whole to a grander close, and making their order more representative of Florentine art in its fulness of power?

I must repeat, once more, and with greater insistence re-

it is notable enough to the passing traveller, to find himself shut into a narrow road between high stone dykes which he can neither see over nor climb over, (I always deliberately pitch them down myself, wherever I need a gap,) instead of on a broad road between low grey walls with all the moor beyond—and the power of leaping over when he chooses, in innocent trespass for herb, or view, or splinter of grey rock.

specting Sculpture than Painting, that I do not in the least set myself up for a critic of authenticity,—but only of absolute goodness. My readers may trust me to tell them what is well done or ill; but by whom, is quite a separate question, needing for any certainty, in this school of much-associated masters and pupils, extremest attention to minute particulars not at all bearing on my objects in teaching.

Of this closing group of sculptures, then, all I can tell you is that the fifth is a quite magnificent piece of work, and recognizably, to my extreme conviction, Luca della Robbia's; that the last, Harmonia, is also fine work; that those attributed to Giotto are fine in a different way,—and the other three in reality the poorest pieces in the series, though done with much more advanced sculptural dexterity.

But I am chiefly puzzled by the two attributed to Giotto, because they are much coarser than those which seem to me so plainly his on the west side, and slightly different in workmanship—with much that is common to both, however, in the casting of drapery and mode of introduction of details. The difference may be accounted for partly by haste or failing power, partly by the artist's less deep feeling of the importance of these merely symbolic figures, as compared with those of the Fathers of the Arts; but it is very notable and embarrassing notwithstanding, complicated as it is with extreme resemblance in other particulars.

You cannot compare the subjects on the tower itself; but of my series of photographs take 6 and 21, and put them side by side.

I need not dwell on the conditions of resemblance, which are instantly visible; but the *difference* in the treatment of the heads is incomprehensible. That of the Tubal Cain is exquisitely finished, and with a painter's touch; every lock of the hair laid with studied flow, as in the most beautiful drawing. In the 'Sculpture,' it is struck out with ordinary tricks of rapid sculptor trade, entirely unfinished, and with offensively frank use of the drill hole to give picturesque rustication to the beard.

Next, put 22 and 5 back to back. You see again the re-

semblance in the earnestness of both figures, in the unbroken arcs of their backs, in the breaking of the octagon moulding by the pointed angles; and here, even also in the general conception of the heads. But again, in the one of Painting, the hair is struck with more vulgar indenting and drilling, and the Gothic of the picture frame is less precise in touch and later in style. Observe, however,—and this may perhaps give us some definite hint for clearing the question,—a picture-frame *would be* less precise in making, and later in style, properly, than cusped arches to be put under the feet of the inventor of all musical sound by breath of man. And if you will now compare finally the eager tilting of the workman's seat in 22 and 6, and the working of the wood in the painter's low table for his pots of colour, and his three-legged stool, with that of Tubal Cain's anvil block; and the way in which the lines of the forge and upper triptych are in each composition used to set off the rounding of the head, I believe you will have little hesitation in accepting my own view of the matter —namely, that the three pieces of the Fathers of the Arts were wrought with Giotto's extremest care for the most precious stones of his tower; that also, being a sculptor and painter, he did the other two, but with quite definite and wilful resolve that they *should be*, as mere symbols of his own two trades, wholly inferior to the other subjects of the patriarchs; that he made the Sculpture picturesque and bold as you see it is, and showed all a sculptor's tricks in the work of it; and a sculptor's Greek subject, Bacchus, for the model of it; that he wrought the Painting, as the higher art, with more care, still keeping it subordinate to the primal subjects, but showed, for a lesson to all the generations of painters for evermore,—this one lesson, like his circle of pure line containing all others,—'Your soul and body must be all in every touch.'

I can't resist the expression of a little piece of personal exultation, in noticing that he holds his pencil as I do myself: no writing master, and no effort (at one time very steady for many months), having ever cured me of that way of holding both pen and pencil between my fore and second finger; the third and fourth resting the backs of them on my paper.

As I finally arrange these notes for press, I am further confirmed in my opinion by discovering little finishings in the two later pieces which I was not before aware of. I beg the masters of High Art, and sublime generalization, to take a good magnifying glass to the 'Sculpture' and look at the way Giotto has cut the compasses, the edges of the chisels, and the *keyhole of the lock* of the toolbox.

For the rest, nothing could be more probable, in the confused and perpetually false mass of Florentine tradition, than the preservation of the memory of Giotto's carving his own two trades, and the forgetfulness, or quite as likely ignorance, of the part he took with Andrea Pisano in the initial sculptures.

I now take up the series of subjects at the point where we broke off, to trace their chain of philosophy to its close.

To Geometry, which gives to every man his possession of house and land, succeed 21, Sculpture, and 22, Painting, the adornments of permanent habitation. And then, the great arts of education in a Christian home. First—

23. *Grammar*, or more properly Literature altogether, of which we have already seen the ancient power in the Spanish Chapel series; then,

24. *Arithmetic*, central here as also in the Spanish Chapel, for the same reasons; here, more impatiently asserting, with both hands, that two, on the right, you observe—and two on the left—do indeed and for ever make Four. Keep your accounts, you, with your book of double entry, on that principle; and you will be safe in this world and the next, in your steward's office. But by no means so, if you ever admit the usurers Gospel of Arithmetic, that two and two make Five.

You see by the rich hem of his robe that the asserter of this economical first principle is a man well to do in the world.

25. *Logic.*

The art of Demonstration. Vulgarest of the whole series; far too expressive of the mode in which argument is conducted by those who are not masters of its reins.

26. *Song.*

The essential power of music in animal life. Orpheus, the symbol of it all, the inventor properly of Music, the Law of Kindness, as Dædalus of Music, the Law of Construction. Hence the "Orphic life" is one of ideal mercy, (vegetarian,) —Plato, *Laws*, Book VI., 782,—and he is named first after Dædalus, and in balance to him as head of the school of harmonists, in Book III., 677, (Steph.) Look for the two singing birds clapping their wings in the tree above him: then the five mystic beasts,—closest to his feet the irredeemable boar; then lion and bear, tiger, unicorn, and fiery dragon closest to his head, the flames of its mouth mingling with his breath as he sings. The audient eagle, alas! has lost the beak, and is only recognizable by his proud holding of himself; the duck, sleepily delighted after muddy dinner, close to his shoulder, is a true conquest. Hoopoe, or indefinite bird of crested race, behind; of the other three no clear certainty. The leafage throughout such as only Luca could do, and the whole consummate in skill and understanding.

27. *Harmony.*

Music of Song, in the full power of it, meaning perfect education in all art of the Muses and of civilized life: the mystery of its concord is taken for the symbol of that of a perfect state; one day, doubtless, of the perfect world. So prophesies the last corner stone of the Shepherd's Tower.

TIME AND TIDE

BY WEARE AND TYNE

TWENTY-FIVE LETTERS TO A WORKINGMAN OF SUNDERLAND ON THE LAWS OF WORK

PREFACE.

The following letters were written to Mr. Thomas Dixon, a working cork-cutter of Sunderland, during the agitation for reform in the spring of the present year. They contain, in the plainest terms I could use, the substance of what I then desired to say to our English workmen, which was briefly this :—"The reform you desire may give you more influence in Parliament; but your influence there will of course be useless to you,—perhaps worse than useless,—until you have wisely made up your minds as to what you wish Parliament to do for you; and when you *have* made up your minds about that, you will find, not only that you can do it for yourselves, without the intervention of Parliament; but that eventually nobody *but* yourselves can do it. And to help you, as far as one of your old friends may, in so making up your minds, such and such things are what it seems to me you should ask for, and, moreover, strive for, with your heart and might."

The letters now published relate only to one division of the laws which I desired to recommend to the consideration of our operatives,—those, namely, bearing upon honesty of work, and honesty of exchange. I hope in the course of next year that I may be able to complete the second part of the series, which will relate to the possible comforts and wholesome laws of fa-

miliar household life, and the share which a labouring nation may attain in the skill, and the treasures, of the higher arts.

The letters are republished as they were written, with here and there correction of a phrase, and omission of one or two passages of merely personal or temporary interest; the headings only are added, in order to give the reader some clue to the general aim of necessarily desultory discussion; and the portions of Mr. Dixon's letters in reply, referred to in the text, are added in the Appendix; and will be found well deserving of attention.

DENMARK HILL, *December* 14, 1867.

TIME AND TIDE,

BY WEARE AND TYNE.

LETTER I.

THE TWO KINDS OF CO-OPERATION.—IN ITS HIGHEST SENSE IT IS NOT YET THOUGHT OF.

DENMARK HILL, *February* 4, 1867.

MY DEAR FRIEND—You have now everything I have yet published on political economy ; but there are several points in these books of mine which I intended to add notes to, and it seems little likely I shall get that soon done. So I think the best way of making up for the want of these is to write you a few simple letters, which you can read to other people, or send to be printed, if you like, in any of your journals where you think they may be useful.

I especially want you, for one thing, to understand the sense in which the word "co-operation" is used in my books. You will find I am always pleading for it; and yet I don't at all mean the co-operation of partnership (as opposed to the system of wages) which is now so gradually extending itself among our great firms. I am glad to see it doing so, yet not altogether glad ; for none of you who are engaged in the immediate struggle between the system of co-operation and the system of mastership know how much the dispute involves ; and none of us know the results to which it may finally lead. For the alternative is not, in reality, only between two modes of conducting business—it is between two different states of society. It is not the question whether an amount of wages,

no greater in the end than that at present received by the men, may be paid to them in a way which shall give them share in the risks, and interest in the prosperity of the business. The question is, really, whether the profits which are at present taken, as his own right, by the person whose capital, or energy, or ingenuity, has made him head of the firm, are not in some proportion to be divided among the subordinates of it.

I do not wish, for the moment, to enter into any inquiry as to the just claims of capital, or as to the proportions in which profits ought to be, or are in actually existing firms, divided. I merely take the one assured and essential condition, that a somewhat larger income will be in co-operative firms secured to the subordinates, by the diminution of the income of the chief. And the general tendency of such a system is to increase the facilities of advancement among the subordinates; to stimulate their ambition; to enable them to lay by, if they are provident, more ample and more early provision for declining years; and to form in the end a vast class of persons wholly different from the existing operative—members of society, possessing each a moderate competence; able to procure, therefore, not indeed many of the luxuries, but all the comforts of life; and to devote some leisure to the attainments of liberal education, and to the other objects of free life. On the other hand, by the exact sum which is divided among them, more than their present wages, the fortune of the man who, under the present system, takes all the profits of the business, will be diminished; and the acquirement of large private fortune by regular means, and all the conditions of life belonging to such fortune, will be rendered impossible in the mercantile community.

Now, the magnitude of the social change hereby involved, and the consequent differences in the moral relations between individuals, have not as yet been thought of,—much less estimated,—by any of your writers on commercial subjects; and it is because I do not yet feel able to grapple with them that I have left untouched, in the books I send you, the question of co-operative labour. When I use the word "co-operation," it

is not meant to refer to these new constitutions of firms at all. I use the word in a far wider sense, as opposed, not to masterhood, but to *competition*. I do not mean for instance, by co-operation, that all the master bakers in a town are to give a share of their profits to the men who go out with the bread; but that the masters are not to try to undersell each other, nor seek each to get the other's business, but are all to form one society, selling to the public under a common law of severe penalty for unjust dealing, and at an established price. I do not mean that all bankers' clerks should be partners in the bank; but I do mean that all bankers should be members of a great national body, answerable as a society for all deposits; and that the private business of speculating with other people's money should take another name than that of "banking." And, for final instance, I mean by "co-operation" not only fellowships between trading *firms*, but between trading *nations;* so that it shall no more be thought (as it is now, with ludicrous and vain selfishness) an advantage for one nation to undersell another, and take its occupation away from it; but that the primal and eternal law of vital commerce shall be of all men understood—namely, that every nation is fitted by its character, and the nature of its territories, for some particular employments or manufactures; and that it is the true interest of every other nation to encourage it in such specialty, and by no means to interfere with, but in all ways forward and protect its efforts, ceasing all rivalship with it, so soon as it is strong enough to occupy its proper place. You see, therefore, that the idea of co-operation, in the sense in which I employ it, has hardly yet entered into the minds of political inquirers; and I will not pursue it at present; but return to that system which is beginning to obtain credence and practice among us This, however, must be in a following letter.

LETTER II.

CO-OPERATION, AS HITHERTO UNDERSTOOD, IS PERHAPS NOT EXPEDIENT.

February 4, 1867.

LIMITING the inquiry, then, for the present, as proposed in the close of my last letter, to the form of co-operation which is now upon its trial in practice, I would beg of you to observe that the points at issue, in the comparison of this system with that of mastership, are by no means hitherto frankly stated; still less can they as yet be fairly brought to test. For all mastership is not alike in principle; there are just and unjust masterships; and while, on the one hand, there can be no question but that co-operation is better than unjust and tyrannous mastership, there is very great room for doubt whether it be better than a just and benignant mastership.

At present you—every one of you—speak, and act, as if there were only one alternative; namely, between a system in which profits shall be divided in due proportion among all; and the present one, in which the workman is paid the least wages he will take, under the pressure of competition in the labour-market. But an intermediate method is conceivable; a method which appears to be more prudent, and in its ultimate results more just, than the co-operative one. An arrangement may be supposed, and I have good hope also may one day be effected, by which every subordinate shall be paid sufficient and regular wages, according to his rank; by which due provision shall be made out of the profits of the business for sick and superannuated workers; and by which the master, *being held responsible, as a minor king or governor, for the conduct as well as the comfort of all those under his rule,* shall, on that condition, be permitted to retain to his own use the surplus profits of the business, which the fact of his being its master may be assumed to prove that he has organized by superior intellect and energy. And I think this principle of regular wage-paying, whether it be in the abstract more just, or not, is at all events the more prudent; for this reason

mainly, that in spite of all the cant which is continually talked by cruel, foolish, or designing persons about "the duty of remaining content in the position in which Providence has placed you," there is a root of the very deepest and holiest truth in the saying, which gives to it such power as it still retains, even uttered by unkind and unwise lips, and received into doubtful and embittered hearts.

If, indeed, no effort be made to discover, in the course of their early training, for what services the youths of a nation are individually qualified; or any care taken to place those who have unquestionably proved their fitness for certain functions, in the offices they could best fulfil,—then, to call the confused wreck of social order and life brought about by malicious collision and competition an arrangement of Providence, is quite one of the most insolent and wicked ways in which it is possible to take the name of God in vain. But if, at the proper time some earnest effort be made to place youths, according to their capacities, in the occupations for which they are fitted, I think the system of organization will be finally found the best, which gives the least encouragement to thoughts of any great future advance in social life.

The healthy sense of progress, which is necessary to the strength and happiness of men, does not consist in the anxiety of a struggle to attain higher place or rank, but in gradually perfecting the manner, and accomplishing the ends, of the life which we have chosen, or which circumstances have determined for us. Thus, I think the object of a workman's ambition should not be to become a master; but to attain daily more subtle and exemplary skill in his own craft, to save from his wages enough to enrich and complete his home gradually with more delicate and substantial comforts; and to lay by such store as shall be sufficient for the happy maintenance of his old age (rendering him independent of the help provided for the sick and indigent by the arrangement pre-supposed), and sufficient also for the starting of his children in a rank of life equal to his own. If his wages are not enough to enable him to do this, they are unjustly low; if they are once raised to this adequate standard, I do not think that by the possible

increase of his gains under contingencies of trade, or by divisions of profits with his master, he should be enticed into feverish hope of an entire change of condition; and as an almost necessary consequence, pass his days in an anxious discontent with immediate circumstances, and a comfortless scorn of his daily life, for which no subsequent success could indemnify him. And I am the more confident in this belief, because, even supposing a gradual rise in sociable rank possible for all well-conducted persons, my experience does not lead me to think the elevation itself, when attained, would be conducive to their happiness.

The grounds of this opinion I will give you in a future letter; in the present one, I must pass to a more important point, namely, that if this stability of condition be indeed desirable for those in whom existing circumstances might seem to justify discontent, much more must it be good and desirable for those who already possess everything which can be conceived necessary to happiness. It is the merest insolence of selfishness to preach contentment to a labourer who gets thirty shillings a week, while we suppose an active and plotting covetousness to be meritorious in a man who has three thousand a year. In this, as in all other points of mental discipline, it is the duty of the upper classes to set an example to the lower; and to recommend and justify the restraint of the ambition of their inferiors, chiefly by severe and timely limitation of their own. And, without at present inquiring into the greater or less convenience of the possible methods of accomplishing such an object (every detail in suggestions of this kind necessarily furnishing separate matter of dispute), I will merely state my long fixed conviction, that one of the most important conditions of a healthful system of social economy, would be the restraint of the properties and incomes of the upper classes within certain fixed limits. The temptation to use every energy in the accumulation of wealth being thus removed, another, and a higher ideal of the duties of advanced life would be necessarily created in the national mind; by withdrawal of those who had attained the prescribed limits of wealth from commercial competition, earlier

worldly success, and earlier marriage, with all its beneficent moral results, would become possible to the young; while the older men of active intellect, whose sagacity is now lost or warped in the furtherance of their own meanest interests, would be induced unselfishly to occupy themselves in the superintendence of public institutions, or furtherance of public advantage.

And out of this class it would be found natural and prudent always to choose the members of the legislative body of the Commons; and to attach to the order also some peculiar honors, in the possession of which such complacency would be felt as would more than replace the unworthy satisfaction of being supposed richer than others, which to many men is the principal charm of their wealth. And although no law of this purport would ever be imposed on themselves by the actual upper classes, there is no hindrance to its being gradually brought into force from beneath, without any violent or impatient proceedings; and this I will endeavour to show in my next letter.

LETTER III.

OF TRUE LEGISLATION.—THAT EVERY MAN MAY BE A LAW TO HIMSELF.

February 17, 1867.

No, I have not been much worse in health; but I was asked by a friend to look over some work in which you will all be deeply interested one day, so that I could not write again till now. I was the more sorry, because there were several things I wished to note in your last letter; one especially leads me directly to what I in any case was desirous of urging upon you. You say, "In vol. 6th of *Frederick the Great* I find a great deal that I feel quite certain, if our Queen or Government could make law, thousands of our English workmen would hail with a shout of joy and gladness." I do not remember to what you especially allude,

but whatever the rules you speak of may be, unless there be anything in them contrary to the rights of present English property, why should you care whether the Government makes them law or not? Can you not, you thousands of English workmen, simply make them a law to yourselves, by practising them?

It is now some five or six years since I first had occasion to speak to the members of the London Working Men's College on the subject of Reform, and the substance of what I said to them was this: "You are all agape, my friends, for this mighty privilege of having your opinions represented in Parliament. The concession might be desirable,—at all events courteous,—if only it were quite certain you had got any opinions to represent. But have you? Are you agreed on any single thing you systematically want? Less work and more wages, of course; but how much lessening of work do you suppose is possible? Do you think the time will ever come for everybody to have *no* work and *all* wages? Or have you yet taken the trouble so much as to think out the nature of the true connection between wages and work, and to determine, even approximately, the real quantity of the one, that can, according to the laws of God and nature, be given for the other; for, rely on it, make what laws you like, that quantity only can you at last get?

"Do you know how many mouths can be fed on an acre of land, or how fast those mouths multiply; and have you considered what is to be done finally with unfeedable mouths? 'Send them to be fed elsewhere,' do you say? Have you, then, formed any opinion as to the time at which emigration should begin, or the countries to which it should preferably take place, or the kind of population which should be left at home? Have you planned the permanent state which you would wish England to hold, emigrating over her edges, like a full well, constantly? How full would you have her be of people, first; and of what sort of people? Do you want her to be nothing but a large workshop and forge, so that the name of 'Englishman' shall be synonymous with 'ironmonger,' all over the world; or would you like to keep some

of your lords and landed gentry still, and a few green fields and trees?

"You know well enough that there is not one of these questions, I do not say which you can answer, but which you have ever *thought* of answering; and yet you want to have voices in Parliament! Your voices are not worth a rat's squeak, either in Parliament or out of it, till you have some ideas to utter with them; and when you have the thoughts, you will not want to utter them, for you will see that your way to the fulfilling of them does not lie through speech. You think such matters need debating about? By all means debate about them; but debate among yourselves, and with such honest helpers of your thoughts as you can find. If that way you cannot get at the truth, do you suppose you could get at it sooner in the House of Commons, where the only aim of many of the members would be to refute every word uttered in your favour; and where the settlement of any question whatever depends merely on the perturbations of the balance of conflicting interests?"

That was, in main particulars, what I then said to the men of the Working Men's College; and in this recurrent agitation about Reform, that is what I would steadfastly say again. Do you think it is only under the lacquered splendours of Westminster,—you working men of England,—that your affairs can be rationally talked over? You have perfect liberty and power to talk over, and establish for yourselves, whatever laws you please, so long as you do not interfere with other people's liberties or properties. Elect a parliament of your own. Choose the best men among you, the best at least you can find, by whatever system of election you think likeliest to secure such desirable result. Invite trustworthy persons of other classes to join your council; appoint time and place for its stated sittings, and let this parliament, chosen after your own hearts, deliberate upon the possible modes of the regulation of industry, and advisablest schemes for helpful discipline of life; and so lay before you the best laws they can devise, which such of you as were wise might submit to, and teach their children to obey. And if any of the laws thus de-

termined appeared to be inconsistent with the present circumstances or customs of trade, do not make a noise about them, nor try to enforce them suddenly on others, nor embroider them on flags, nor call meetings in parks about them, in spite of railings and police; but keep them in your thoughts and sight, as objects of patient purpose, and future achievement by peaceful strength.

For you need not think that even if you obtained a majority of representatives in the existing parliament, you could immediately compel any system of business, broadly contrary to that now established by custom. If you could pass laws to-morrow, wholly favourable to yourselves, as you might think, because unfavourable to your masters, and to the upper classes of society,—the only result would be, that the riches of the country would at once leave it, and you would perish in riot and famine. Be assured that no great change for the better can ever be easily accomplished, nor quickly; nor by impulsive, ill-regulated effort, nor by bad men; nor even by good men, without much suffering. The suffering must, indeed, come, one way or another, in all greatly critical periods; the only question, for us, is whether we will reach our ends (if we ever reach them) through a chain of involuntary miseries, many of them useless, and all ignoble; or whether we will know the worst at once, and deal with it by the wisely sharp methods of God-sped courage.

This, I repeat to you, it is wholly in your own power to do, but it is in your power on one condition only, that of steadfast truth to yourselves and to all men. If there is not, in the sum of it, honesty enough among you to teach you to frame, and strengthen you to obey, *just* laws of trade, there is no hope left for you. No political constitution can ennoble knaves; no privileges can assist them; no possessions enrich them. Their gains are occult curses; comfortless loss their truest blessing; failure and pain Nature's only mercy to them. Look to it, therefore, first, that you get some wholesome honesty for the foundation of all things. Without the resolution in your hearts to do good work, so long as your right hands have motion in them; and to do it whether the

issue be that you die or live, no life worthy the name will ever be possible to you, while, in once forming the resolution that your work is to be well done, life is really won, here and for ever. And to make your children capable of such resolution, is the beginning of all true education, of which I have more to say in a future letter.

LETTER IV.

THE EXPENSES FOR ART AND FOR WAR.

February 19, 1867.

In the *Pall Mall Gazette* of yesterday, second column of second page, you will find, close to each other, two sentences which bear closely on matters in hand. The first of these is the statement, that in the debate on the grant for the Blacas collection, "Mr. Bernal Osborne got an assenting cheer, when he said that 'whenever science and art were mentioned it was a sign to look after the national pockets.'" I want you to notice this fact, *i.e.* (the debate in question being on a *total* grant of 164,000*l.* of which 48,000*l.* only were truly for art's sake, and the rest for shop's sake), in illustration of a passage in my *Sesame and Lilies*, pp. 56 and 57,[1] to which I shall have again to refer you, with some further comments, in the sequel of these letters. The second passage is to the effect that "The Trades' Union Bill was read a second time, after a claim from Mr. Hadfield, Mr. Osborne, and Mr. Samuelson, to admit working men into the commission; to which Mr. Watkins answered 'that the working men's friend was too conspicuous in the body;' and Mr. Roebuck, 'that when a butcher was tried for murder it was not necessary to have butchers on the jury.'"

Note this second passage with respect to what I said in my last letter, as to the impossibility of the laws of work being investigated in the House of Commons. What admixture of elements, think you, would avail to obtain so much as

[1] Appendix 1.

decent hearing (how should we then speak of impartial judgment?) of the cause of working men, in an assembly which permits to one of its principal members this insolent discourtesy of language, in dealing with a preliminary question of the highest importance; and permits it as so far expressive of the whole colour and tone of its own thoughts, that the sentence is quoted by one of the most temperate and accurate of our daily journals, as representing the total answer of the opposite side in the debate? No; be assured you can do nothing yet at Westminster. You must have your own parliament, and if you cannot detect enough honesty among you to constitute a justly-minded one, for the present matters must take their course, and that will be, yet awhile, to the worse.

I meant to have continued this subject, but I see two other statements in the *Pall Mall Gazette* of to-day, with which, and a single remark upon them, I think it will be well to close my present letter.

1. "The total sum asked for in the army estimates, published this morning, is 14,752,200*l.*, being an increase of 412,000*l.* over the previous year."

2. "Yesterday the annual account of the navy receipts and expenditure for the year ending 31st March, 1866, was issued from the Admiralty. The expenditure was 10,268,215*l.* 7*s.*"

Omitting the seven shillings, and even the odd hundred thousands of pounds, the net annual expenditure for army and navy appears to be twenty-four millions.

The "grant in science and art," two-thirds of which was not in reality for either, but for amusement and shop interests in the Paris Exhibition—the grant which the House of Commons feels to be indicative of general danger to the national pockets—is, as above stated, 164,000*l.* Now, I believe the three additional ciphers which turn thousands into millions produce on the intelligent English mind usually, the effect of—three ciphers. But calculate the proportion of these two sums, and then imagine to yourself the beautiful state of rationality of any private gentleman, who, having regretfully spent 164*l.* on pictures for his walls, paid willingly

24,000*l.* annually to the policemen who looked after his shutters! You practical English!—will you ever unbar the shutters of your brains, and hang a picture or two in *those* state chambers?

LETTER V.

THE CORRUPTION OF MODERN PLEASURE.—(COVENT GARDEN. PANTOMIME.)

February 25, 1867.

THERE is this great advantage in the writing real letters, that the direct correspondence is a sufficient reason for saying, in or out of order, everything that the chances of the day bring into one's head, in connection with the matter in hand; and as such things very usually go out of one's head again, after they get tired of their lodging, they would otherwise never get said at all. And thus to-day, quite out of order, but in very close connection with another part of our subject, I am going to tell you what I was thinking on Friday evening last, in Covent Garden Theatre, as I was looking, and not laughing, at the pantomime of *Ali Baba and the Forty Thieves.*

When you begin seriously to consider the question referred to in my second letter, of the essential, and in the outcome inviolable, connection between quantity of wages and quantity of work, you will see that "wages" in the full sense don't mean "pay" merely, but the reward, whatever it may be, of pleasure as well as profit, and of various other advantages, which a man is meant by Providence to get during life, for work well done. Even limiting the idea to "pay," the question is not so much what quantity of coin you get, as—what you can get for it when you have it. Whether a shilling a day be good pay or not, depends wholly on what a "shilling's worth" is; that is to say, what quantity of the things you want may be had for a shilling. And that again depends on what you *do* want; and a great deal more than that depends, besides, on "what you want." If you want only drink, and

foul clothes, such and such pay may be enough for you ; if you want good meat and good clothes, you must have larger wage ; if clean rooms and fresh air, larger still, and so on. You say, perhaps, "every one wants better things." So far from that, a wholesome taste for cleanliness and fresh air is one of the final attainments of humanity. There are now not many European gentlemen, even in the highest classes, who have a pure and right love of fresh air. They would put the filth of tobacco even into the first breeze of a May morning.

But there are better things even than these, which one may want. Grant, that one has good food, clothes, lodging, and breathing, is that all the pay one ought to have for one's work? Wholesome means of existence, and nothing more? Enough, perhaps, you think, if everybody could get these. It may be so ; I will not, at this moment, dispute it ; nevertheless, I will boldly say that you should sometimes want more than these : and for one of many things more, you should want occasionally to be amused !

You know the upper classes, most of them, want to be amused all day long. They think

> "One moment *un*amused a misery
> Not made for feeble men."

Perhaps you have been in the habit of despising them for this ; and thinking how much worthier and nobler it was to work all day, and care at night only for food and rest, than to do no useful thing all day, eat unearned food, and spend the evening as the morning, in "change of follies and relays of joy." No, my good friend, that is one of the fatallest deceptions. It is not a noble thing, in sum and issue of it, not to care to be amused. It is indeed a far higher *moral* state, but it is a much lower *creature* state than that of the upper classes.

Yonder poor horse, calm slave in daily chains at the railroad siding, who drags the detached rear of the train to the front again, and slips aside so deftly as the buffers meet ; and, within eighteen inches of death every ten minutes, fulfils his dexterous and changeless duty all day long, content for eternal reward with his night's rest and his champed mouthful of hay ;—any-

thing more earnestly moral and beautiful one cannot imagine—I never see the creature without a kind of worship. And yonder musician, who used the greatest power which (in the art he knew) the Father of spirits ever yet breathed into the clay of this world ;—who used it, I say, to follow and fit with perfect sound the words of the *Zauberflöte* and of *Don Giovanni*—basest and most monstrous of conceivable human words and subjects of thought—for the future "amusement" of his race !—No such spectacle of unconscious (and in that unconsciousness all the more fearful) moral degradation of the highest faculty to the lowest purpose can be found in history. That Mozart is nevertheless a nobler creature than the horse at the siding ; nor would it be the least nearer the purpose of his Maker that he, and all his frivolous audiences, should evade the degradation of the profitless piping, only by living like horses, in daily physical labour for daily bread.

There are three things to which man is born [1]—labour, and sorrow, and joy. Each of these three things has its baseness and its nobleness. There is base labour, and noble labour. There is base sorrow, and noble sorrow. There is base joy, and noble joy. But you must not think to avoid the corruption of these things by doing without the things themselves. Nor can any life be right that has not all three. Labour without joy is base. Labour without sorrow is base. Sorrow without labour is base. Joy without labour is base.

I dare say you think I am a long time in coming to the pantomime ; I am not ready to come to it yet in due course, for we ought to go and see the Japanese jugglers first, in order to let me fully explain to you what I mean. But I can't write much more to-day ; so I shall merely tell you what part of the play set me thinking of all this, and leave you to consider of it yourself, till I can send you another letter. The pantomime was, as I said, *Ali Baba and the Forty Thieves.* The forty thieves were girls. The forty thieves had forty companions, who were girls. The forty thieves and their forty companions were in some way mixed up with about four hun-

[1] I ask the reader's thoughtful attention to this paragraph, on which much of what else I have to say depends.

dred and forty fairies, who were girls. There was an Oxford and Cambridge boat-race, in which the Oxford and Cambridge men were girls. There was a transformation scene, with a forest, in which the flowers were girls, and a chandelier, in which the lamps were girls, and a great rainbow, which was all of girls.

Mingled incongruously with these seraphic, and, as far as my boyish experience extends, novel, elements of pantomime, there were yet some of its old and fast-expiring elements. There were, in speciality, two thoroughly good pantomime actors—Mr. W. H. Payne and Mr. Frederick Payne. All that these two did, was done admirably. There were two subordinate actors, who played subordinately well, the fore and hind legs of a donkey. And there was a little actress, of whom I have chiefly to speak, who played exquisitely the little part she had to play. The scene in which she appeared was the only one in the whole pantomime in which there was any dramatic effort, or, with a few rare exceptions, any dramatic possibility. It was the home scene, in which Ali Baba's wife, on washing day, is called upon by butcher, baker, and milkman, with unpaid bills; and in the extremity of her distress hears her husband's knock at the door, and opens it for him to drive in his donkey, laden with gold. The children, who have been beaten instead of getting breakfast, presently share in the raptures of their father and mother; and the little lady I spoke of—eight or nine years old—dances a *pas-de-deux* with the donkey.

She did it beautifully and simply, as a child ought to dance. She was not an infant prodigy; there was no evidence, in the finish or strength of her motion, that she had been put to continual torture through half her eight or nine years. She did nothing more than any child, well taught, but painlessly, might easily do. She caricatured no older person,—attempted no curious or fantastic skill. She was dressed decently,—she moved decently,—she looked and behaved innocently,—and she danced her joyful dance with perfect grace, spirit, sweetness, and self-forgetfulness. And through all the vast theatre, full of English fathers and mothers and children,

there was not one hand lifted to give her sign of praise but mine.

Presently after this, came on the forty thieves, who, as I told you, were girls ; and, there being no thieving to be presently done, and time hanging heavy on their hands, arms, and legs, the forty thief-girls proceeded to light forty cigars. Whereupon the British public gave them a round of applause. Whereupon I fell a-thinking ; and saw little more of the piece, except as an ugly and disturbing dream.

LETTER VI.

THE CORRUPTION OF MODERN PLEASURE.—(THE JAPANESE JUGGLERS.)

February 28, 1867.

I HAVE your pleasant letter with references to Frederick. I will look at them carefully.[1] Mr. Carlyle himself will be pleased to hear this letter when he comes home. I heard from him last week at Mentone. He is well, and glad of the light and calm of Italy. I must get back to the evil light, and uncalm, of the places I was taking you through.

(Parenthetically, did you see the article in *The Times* of yesterday on bribery, and the conclusion of the commission—"No one sold any opinions, for no one had any opinions to sell.")

Both on Thursday and Friday last I had been tormented by many things, and wanted to disturb my course of thought any way I could. I have told you what entertainment I got on Friday, first, for it was then that I began meditating over these letters ; let me tell you now what entertainment I found on Thursday.

You may have heard that a company of Japanese jugglers has come over to exhibit in London. There has long been an increasing interest in Japanese art, which has been very harmful to many of our own painters, and I greatly desired to see

[1] Appendix II.

what these people were, and what they did. Well, I have seen Blondin, and various English and French circus work, but never yet anything that surprised me so much as one of these men's exercises on a suspended pole. Its special character was a close approximation to the action and power of the monkey, even to the prehensile power in the foot ; so that I asked a sculptor-friend who sat in front of me, whether he thought such a grasp could be acquired by practice, or indicated difference in race. He said he thought it might be got by practice. There was also much inconceivably dexterous work in spinning of tops—making them pass in balanced motion along the edge of a sword, and along a level string, and the like ;—the father performing in the presence of his two children, who encouraged him continually with short, sharp cries, like those of animals. Then there was some fairly good sleight-of-hand juggling of little interest ; ending with a dance by the juggler, first as an animal, and then as a goblin. Now, there was this great difference between the Japanese masks used in this dance and our common pantomime masks for beasts and demons,—that our English masks are only stupidly and loathsomely ugly, by exaggeration of feature, or of defect of feature. But the Japanese masks (like the frequent monsters of Japanese art) were inventively frightful, like fearful dreams ; and whatever power it is that acts on human minds, enabling them to invent such, appears to me not only to deserve the term "demoniacal," as the only word expressive of its character ; but to be logically capable of no other definition.

The impression, therefore, produced upon me by the whole scene, was that of being in the presence of human creatures of a partially inferior race, but not without great human gentleness, domestic affection, and ingenious intellect ; who were, nevertheless, as a nation, afflicted by an evil spirit, and driven by it to recreate themselves in achieving, or beholding the achievement, through years of patience, of a certain correspondence with the nature of the lower animals.

These, then, were the two forms of diversion or recreation of my mind possible to me, in two days when I needed such

help, in this metropolis of England. I might, as a rich man, have had better music, if I had so chosen, though, even so, not rational or helpful; but a poor man could only have these, or worse than these, if he cared for any manner of spectacle. (I am not at present, observe, speaking of pure acting, which is a study, and recreative only as a noble book is; but of means of *mere* amusement.)

Now, lastly, in illustration of the effect of these and other such "amusements," and of the desire to obtain them, on the minds of our youth, read *The Times* correspondent's letter from Paris, in the tenth page of the paper, to-day;[1] and that will be quite enough for you to read, for the present, I believe.

LETTER VII.

OF THE VARIOUS EXPRESSIONS OF NATIONAL FESTIVITY.

March 4, 1867.

The subject which I want to bring before you is now branched, and, worse than branched, reticulated, in so many directions, that I hardly know which shoot of it to trace, or which knot to lay hold of first.

I had intended to return to those Japanese jugglers, after a visit to a theatre in Paris; but I had better, perhaps, at once tell you the piece of the performance which, in connection with the scene in the English pantomime, bears most on matters in hand.

It was also a dance by a little girl—though one older than Ali Baba's daughter (I suppose a girl of twelve or fourteen.) A dance, so called, which consisted only in a series of short, sharp contractions and jerks of the body and limbs, resulting in attitudes of distorted and quaint ugliness, such as might be produced in a puppet by sharp twitching of strings at its joints; these movements being made to the sound of two instruments, which between them accomplished only a quick vibratory beating and strumming, in nearly the time of a hearth-cricket's song, but much harsher, and of course louder,

[1] Appendix III.

and without any sweetness; only in the monotony and unintended aimless construction of it, reminding one of various other insect and reptile cries or warnings; partly of the cicala's hiss; partly of the little melancholy German frog which says "Mu, mu, mu," all summer-day long, with its nose out of the pools by Dresden and Leipsic; and partly of the deadened quivering and intense continuousness of the alarm of the rattlesnake.

While this was going on, there was a Bible text repeating itself over and over again in my head, whether I would or no:—"And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances." To which text and some others, I shall ask your attention presently; but I must go to Paris first.

Not at once, however, to the theatre, but to a bookseller's shop, No. 4, Rue Voltaire, where, in the year 1858, was published the fifth edition of Balzac's *Contes Drolatiques*, illustrated by 425 designs by Gustave Doré.

Both text and illustrations are as powerful as it is ever in the nature of evil things to be—(there is no *final* strength but in rightness.) Nothing more witty, nor more inventively horrible, has yet been produced in the evil literature, or by the evil art, of man; nor can I conceive it possible to go beyond either in their specialities of corruption. The text is full of blasphemies, subtle, tremendous, hideous in shamelessness, some put into the mouths of priests; the illustrations are, in a word, one continuous revelry in the most loathsome and monstrous aspects of death and sin, enlarged into fantastic ghastliness of caricature, as if seen through the distortion and trembling of the hot smoke of the mouth of hell. Take this following for a general type of what they seek in death: one of the most laboured designs is of a man cut in two, downwards, by the sweep of a sword—one-half of him falls towards the spectator; the other half is elaborately drawn in its section—giving the profile of the divided nose and lips; cleft jaw—breast—and entrails; and this is done with farther pollution and horror of intent in the circumstances, which I do

not choose to describe—still less some other of the designs which seek for fantastic extreme of sin, as this for the utmost horror of death. But of all the 425, there is not one which does not violate every instinct of decency and law of virtue or life, written in the human soul.

Now, my friend, among the many "Signs of the Times" the production of a book like this is a significant one : but it becomes more significant still when connected with the farther fact, that M. Gustave Doré, the designer of this series of plates, has just been received with loud acclaim by the British Evangelical Public, as the fittest and most able person whom they could at present find to illustrate, to their minds, and recommend with graciousness, of sacred art, their hitherto unadorned Bible for them.

Of which Bible and of the use we at present make of it in England, having a grave word or two to say in my next letter (preparatory to the examination of that verse which haunted me through the Japanese juggling, and of some others also), I leave you first this sign of the public esteem of it to consider at your leisure.

LETTER VIII.

THE FOUR POSSIBLE THEORIES RESPECTING THE AUTHORITY OF THE BIBLE.

March 7, 1867.

I HAVE your yesterday's letter, but must not allow myself to be diverted from the business in hand for this once, for it is the most important of which I have to write to you.

You must have seen long ago that the essential difference between the political economy I am trying to teach, and the popular science, is, that mine is based on *presumably attainable honesty* in men, and conceivable respect in them for the interests of others, while the popular science founds itself wholly on their supposed constant regard for their own, and on their honesty only so far as thereby likely to be secured.

It becomes, therefore, for me, and for all who believe any-

thing I say, a great primal question on what this presumably attainable honesty is to be based.

"Is it to be based on religion?" you may ask. "Are we to be honest for fear of losing heaven if we are dishonest, or (to put it as generously as we may) for fear of displeasing God? Or, are we to be honest on speculation, because honesty is the best policy; and to invest in virtue as in an undepreciable stock?"

And my answer is—not in any hesitating or diffident way (and you know, my friend, that whatever people may say of me, I often do speak diffidently; though when I am diffident of things, I like to avoid speaking of them, if it may be; but here I say with no shadow of doubt)—your honesty is *not* to be based either on religion or policy. Both your religion and policy must be based on *it*. Your honesty must be based, as the sun is, in vacant heaven; poised, as the lights in the firmament, which have rule over the day and over the night. If you ask why you are to be honest—you are, in the question itself, dishonoured. "Because you are a man," is the only answer; and therefore I said in a former letter that to make your children *capable of honesty* is the beginning of education. Make them men first, and religious men afterwards, and all will be sound; but a knave's religion is always the rottenest thing about him.

It is not, therefore, because I am endeavouring to lay down a foundation of religious concrete on which to build piers of policy, that you so often find me quoting Bible texts in defence of this or that principle or assertion. But the fact that such references are an offence, as I know them to be, to many of the readers of these political essays, is one among many others, which I would desire you to reflect upon (whether you are yourself one of the offended or not), as expressive of the singular position which the mind of the British public has at present taken with respect to its worshipped Book. The positions, honestly tenable, before I use any more of its texts, I must try to define for you.

All the theories possible to theological disputants respecting the Bible are resolvable into four, and four only.

1. The first is that of the comparatively illiterate modern religious world, namely, that every word of the book known to them as "The Bible" was dictated by the Supreme Being, and is in every syllable of it His "Word." This theory is of course tenable, though honestly, yet by no ordinarily well-educated person.

2. The second theory is, that although admitting verbal error, the substance of the whole collection of books called the Bible is absolutely true, and furnished to man by Divine inspiration of the speakers and writers of it; and that every one who honestly and prayerfully seeks for such truth in it as is necessary for salvation, will infallibly find it there.

This theory is that held by most of our good and upright clergymen, and the better class of the professedly religious laity.

3. The third theory is that the group of books which we call the Bible were neither written nor collected under any Divine guidance, securing them from substantial error; and that they contain, like all other human writings, false statements mixed with true, and erring thoughts mixed with just thoughts; but that they nevertheless relate, on the whole, faithfully, the dealings of the one God with the first races of man, and His dealings with them in aftertime through Christ; that they record true miracles, and bear true witness to the resurrection of the dead, and the life of the world to come.

This is a theory held by many of the active leaders of modern thought in England.

4. The fourth, and last possible theory is that the mass of religious Scripture contains merely the best efforts which we hitherto know to have been made by any of the races of men towards the discovery of some relations with the spiritual world; that they are only trustworthy as expressions of the enthusiastic visions or beliefs of earnest men oppressed by the world's darkness, and have no more authoritative claim on our faith than the religious speculations and histories of the Egyptians, Greeks, Persians, and Indians; but are, in common with all these, to be reverently studied, as containing the best wisdom which human intellect, earnestly seeking for help from

God, has hitherto been able to gather between birth and death.

This has been, for the last half century, the theory of the leading scholars and thinkers of Europe.

There is yet indeed one farther condition of incredulity attainable, and sorrowfully attained, by many men of powerful intellect—the incredulity, namely, of inspiration in any sense, or of help given by any Divine power, to the thoughts of men. But this form of infidelity merely indicates a natural incapacity for receiving certain emotions; though many honest and good men belong to this insentient class.

The educated men, therefore, who may be seriously appealed to, in these days, on questions of moral responsibility, as modified by Scripture, are broadly divisible into three classes, severally holding the three last theories above stated.

Now, whatever power a passage from the steadily authoritative portions of the Bible may have over the mind of a person holding the fourth theory, it will have a proportionately greater over that of persons holding the third or the second. I, therefore, always imagine myself speaking to the fourth class of theorists. If I can persuade or influence *them*, I am logically sure of the others. I say "logically," for in the actual fact, strange as it may seem, no persons are so little likely to submit to a passage of Scripture not to their liking, as those who are most positive on the subject of its general inspiration.

Addressing, then, this fourth class of thinkers, I would say to them, when asking them to enter on any subject of importance to national morals, or conduct, "This book, which has been the accepted guide of the moral intelligence of Europe for some 1,500 years, enforces certain simple laws of human conduct which you know have also been agreed upon in every main point by all the religious and by all the greatest profane writers, of every age and country. This book primarily forbids pride, lasciviousness, and covetousness; and you know, that all great thinkers, in every nation of mankind, have similarly forbade these mortal vices. This book enjoins truth, temperance, charity, and equity; and you know that every

great Egyptian, Greek, and Indian, enjoins these also. You know besides, that through all the mysteries of human fate and history, this one great law of fate is written on the walls of cities, or in their dust,—written in letters of light or in letters of blood,—that where truth, temperance, and equity have been preserved, all strength, and peace, and joy have been preserved also ;—that where lying, lasciviousness, and covetousness have been practised, there has followed an infallible, and for centuries irrecoverable, ruin. And you know, lastly, that the observance of this common law of righteousness, commending itself to all the pure instincts of men, and fruitful in their temporal good, is by the religious writers of every nation, and chiefly in this venerated Scripture of ours, connected with some distinct hope of better life, and righteousness, to come.

"Let it not then offend you if, deducing principles of action first from the laws and facts of nature, I nevertheless fortify them also by appliance of the precepts, or suggestive and probable teachings of this Book, of which the authority is over many around you, more distinctly than over you, and which, confessing to be divine, *they*, at least, can only disobey at their moral peril."

On these grounds, and in this temper, I am in the habit of appealing to passages of Scripture in my writings on political economy ; and in this temper I will ask you to consider with me some conclusions which appear to me derivable from that text about Miriam, which haunted me through the jugglery ; and from certain others.

LETTER IX.

THE USE OF MUSIC AND DANCING UNDER THE JEWISH THEOCRACY, COMPARED WITH THEIR USE BY THE MODERN FRENCH.

March 10, 1867.

HAVING, I hope, made you now clearly understand with what feeling I would use the authority of the book which the Brit-

ish public, professing to consider sacred, have lately adorned for themselves with the work of the boldest violator of the instincts of human honour and decency known yet in art-history, I will pursue by the help of that verse about Miriam, and some others, the subject which occupied my mind at both theatres, and to which, though in so apparently desultory manner, I have been nevertheless very earnestly endeavouring to lead you.

The going forth of the women of Israel after Miriam, with timbrels and with dances, was, as you doubtless remember, their expression of passionate triumph and thankfulness, after the full accomplishment of their deliverance from the Egyptians. That deliverance had been by the utter death of their enemies, and accompanied by stupendous miracle ; no human creatures could in an hour of triumph be surrounded by circumstances more solemn. I am not going to try to excite your feelings about them. Consider only for yourself what that seeing of the Egyptians "dead upon the sea-shore" meant to every soul that saw it. And then reflect that these intense emotions of mingled horror, triumph, and gratitude were expressed, in the visible presence of the Deity, by music and dancing. If you answer that you do not believe the Egyptians so perished, or that God ever appeared in a pillar of cloud, I reply, "Be it so—believe or disbelieve, as you choose ;—This is yet assuredly the fact, that the author of the poem or fable of the Exodus supposed that under such circumstances of Divine interposition as he had invented, the triumph of the Israelitish women would have been, and ought to have been, under the direction of a prophetess, expressed by music and dancing."

Nor was it possible that he should think otherwise, at whatever period he wrote ; both music and dancing being among all great ancient nations an appointed and very principal part of the worship of the gods.

And that very theatrical entertainment at which I sate thinking over these things for you—that pantomime, which depended throughout for its success on an appeal to the vices of the lower London populace, was in itself nothing but a cor-

rupt remnant of the religious ceremonies which guided the most serious faiths of the Greek mind, and laid the foundation of their gravest moral and didactic—more forcibly so because at the same time dramatic—literature. Returning to the Jewish history, you find soon afterwards this enthusiastic religious dance and song employed in their more common and habitual manner, in the idolatries under Sinai ; but beautifully again and tenderly, after the triumph of Jephthah, "And behold his daughter came out to meet him with timbrels and with dances." Again, still more notably at the triumph of David with Saul, "the women came out of all the cities of Israel singing and dancing, to meet King Saul with tabrets, with joy, and with instruments of music." And you have this joyful song and dance of the virgins of Israel not only incidentally alluded to in the most solemn passages of Hebrew religious poetry (as in Psalm lxviii., 24, 25, and Psalm cxlix., 2, 3), but approved, and the restoration of it promised as a sign of God's perfect blessing, most earnestly by the saddest of the Hebrew prophets, and in one of the most beautiful of all his sayings.

"The Lord hath appeared of old unto me saying, 'Yea, I have loved thee with an everlasting love. Therefore, with loving-kindness have I drawn thee.—I will build thee, and thou shalt be built, O Virgin of Israel ; thou shalt again be adorned with thy tabrets, and shalt go forth in the dances with them that make merry'" (Jerem. xxxi., 3, 4 ; and compare v. 13). And finally, you have in two of quite the most important passages in the whole series of Scripture (one in the Old Testament, one in the New), the rejoicing in the repentance from, and remission of sins, expressed by means of music and dancing, namely, in the rapturous dancing of David before the returning ark ; and in the joy of the Father's household at the repentance of the prodigal son.

I could put all this much better and more convincingly before you, if I were able to take any pains in writing at present ; but I am not, as I told you ; being weary and ill ; neither do I much care now to use what, in the very truth, are but tricks of literary art, in dealing with this so grave

subject. You see I write you my letter straightforward, and let you see all my scratchings out and puttings in ; and if the way I say things shocks you, or any other reader of these letters, I cannot help it; this only I know, that what I tell you is true, and written more earnestly than anything I ever wrote with my best literary care ; and that you will find it useful to think upon, however it be said. Now, therefore, to draw towards our conclusion. Supposing the Bible inspired, in any of the senses above defined, you have in these passages a positively Divine authority for the use of song and dance, as a means of religious service, and expression of national thanksgiving. Supposing it not inspired, you have (taking the passages for as slightly authoritative as you choose) record in them, nevertheless, of a state of mind in a great nation producing the most beautiful religious poetry and perfect moral law hitherto known to us, yet only expressible by them, to the fulfilment of their joyful passion, by means of processional dance and choral song.

Now I want you to contrast this state of religious rapture with some of our modern phases of mind in parallel circumstances. You see that the promise of Jeremiah's, "Thou shalt go forth in the dances of them that make merry," is immediately followed by this, "Thou shalt yet *plant vines* upon the mountains of Samaria." And again, at the yearly feast to the Lord in Shiloh, the dancing of the virgins was in the midst of the vineyards (Judges xxi., 21), the feast of the vintage being in the south, as our harvest-home in the north, a peculiar occasion of joy and thanksgiving. I happened to pass the autumn of 1863 in one of the great vine districts of Switzerland, under the slopes of the outlying branch of the Jura which limits the arable plain of the Canton Zurich, some fifteen miles north of Zurich itself. That city has always been a renowned stronghold of Swiss Protestantism, next in importance only to Geneva ; and its evangelical zeal for the conversion of the Catholics of Uri, and endeavours to bring about that spiritual result by stopping the supplies of salt they needed to make their cheeses with, brought on (the Uri men reading their Matt. v. 13, in a different sense) the battle of

Keppel, and the death of the reformer, Zwinglius. The town itself shows the most gratifying signs of progress in all the modern arts and sciences of life. It is nearly as black as Newcastle—has a railroad station larger than the London terminus of the Chatham and Dover—fouls the stream of the Limmat as soon as it issues from the lake, so that you might even venture to compare the formerly simple and innocent Swiss river (I remember it thirty years ago—a current of pale green crystal) with the highly educated English streams of Weare or Tyne ; and, finally, has as many French prints of dissolute tendency in its principal shop windows, as if they had the privilege of opening on the Parisian Boulevards. I was somewhat anxious to see what species of thanksgiving or exultation would be expressed, at *their* vintage, by the peasantry in the neighbourhood of this much enlightened evangelical and commercial society. It consisted in two ceremonies only. During the day, the servants of the farms where the grapes had been gathered, collected in knots about the vineyards, and slowly fired horse-pistols, from morning to evening. At night they got drunk, and staggered up and down the hill paths, uttering at short intervals yells and shrieks, differing only from the howling of wild animals by a certain intended and insolent discordance, only attainable by the malignity of debased human creatures. I must not do the injustice to the Zurich peasantry of implying that this manner of festivity is peculiar to them. A year before, in 1862, I had formed the intention of living some years in the neighbourhood of Geneva, and had established myself experimentally on the eastern slope of the Mont Salève ; but I was forced to abandon my purpose at last, because I could not endure the rabid howling, on Sunday evenings, of the holiday-makers who came out from Geneva to get drunk in the mountain village. By the way, your last letter, with its extracts about our traffic in gin, is very valuable. I will come to that part of the business in a little while. Meantime, my friend, note this, respecting what I have told you, that in the very centre of Europe, in a country which is visited for their chief pleasure by the most refined and thoughtful persons

among all Christian nations—a country made by God's hand the most beautiful in the temperate regions of the earth, and inhabited by a race once capable of the sternest patriotism and simplest purity of life, your modern religion, in the very stronghold of it, has reduced the song and dance of ancient virginal thanksgiving to the howlings and staggerings of men betraying, in intoxication, a nature sunk more than half way towards the beasts; and you will begin to understand why the Bible should have been "illustrated" by Gustave Doré.

One word more is needful, though this letter is long already. The peculiar ghastliness of this Swiss mode of festivity is in its utter failure of joy; the paralysis and helplessness of a vice in which there is neither pleasure, nor art. But we are not, throughout Europe, wholly thus. There is such a thing, yet, as rapturous song and dance among us, though not indicative by any means of joy over repentant sinners. You must come back to Paris with me again. I had an evening to spare there, last summer, for investigation of theatres; and as there was nothing at any of them that I cared much about seeing, I asked a valet-de-place at Meurice's, what people were generally going to. He said, "All the English went to see the *Lanterne Magique*." I do not care to tell you what general entertainment I received in following, for once, the lead of my countrymen; but it closed with the representation of the characteristic dancing of all ages of the world; and the dance given as characteristic of modern time was the Cancan, which you will see alluded to in the extract given in the note at page 61 of Sesame and Lilies. "The ball terminated with a Devilish Chain and a Cancan of Hell, at seven in the morning." It was led by four principal dancers (who have since appeared in London in the *Huguenot Captain*), and it is many years since I have seen such perfect dancing, as far as finish and accuracy of art and fulness of animal power and fire are concerned. Nothing could be better done, in its own evil way, the object of the dance throughout being to express in every gesture the wildest fury of insolence and vicious passions possible to human creatures. So that you see, though for the present we find ourselves utterly incapable of a rapt-

ure of gladness or thanksgiving, the dance which is presented as characteristic of modern civilization is still rapturous enough —but it is with rapture of blasphemy. Now, just read from the 12th to 16th page of the preface to Sesame and Lilies, and I will try to bring all these broken threads into some warp and woof, in my text two letters—if I cannot in one.

LETTER X.

THE MEANING, AND ACTUAL OPERATION, OF SATANIC OR DEMONIACAL INFLUENCE.

March 16, 1867.

I AM afraid my weaving, after all, will be but rough work—and many ends of threads ill-knotted—but you will see there's a pattern at last, meant by them all.

You may gather from the facts given you in my last letter, that as the expression of true and holy gladness was in old time statedly offered up by men for a part of worship to God their Father—so the expression of false and unholy gladness is in modern times, with as much distinctnesss and plainness, asserted by them openly to be offered to another spirit: "Chain of the Devil, and Cancan of Hell" being the names assigned to these modern forms of joyous procession.

Now, you know that among the best and wisest of our present religious teachers, there is a gradual tendency to disbelieve, and to preach their disbelief, in the commonly received ideas of the Devil, and of his place, and his work. While, among some of our equally well-meaning, but far less wise religious teachers, there is, in consequence, a panic spreading, in anticipation of the moral dangers which must follow on the loss of the help of the Devil. One of the last appearances in public of the author of the Christian Year was at a conclave of clergymen assembled in defence of faith in damnation. The sense of the meeting generally was, that there *must* be such a place as hell, because no one would ever behave decently upon earth unless they were kept in wholesome fear of

the fires beneath it: and Mr. Keble especially insisting on this view, related a story of an old woman, who had a wicked son, and who having lately heard with horror of the teaching of Mr. Maurice and others, exclaimed pathetically, "My son is bad enough as it is, and if he were not afraid of hell, what would become of him!" (I write from memory, and cannot answer for the words, but I can for their purport.)

Now, my friend, I am afraid that I must incur the charge of such presumption as may be involved in variance from *both* these systems of teaching.

I do not merely *believe* there is such a place as hell. I *know* there is such a place; and I know also that when men have got to the point of believing virtue impossible but through dread of it, they have got *into* it.

I mean, that according to the distinctness with which they hold such a creed, the stain of nether fire has passed upon them. In the depth of his heart Mr. Keble could not have entertained the thought for an instant; and I believe it was only as a conspicuous sign to the religious world of the state into which they were sinking, that this creed, possible in its sincerity only to the basest of them, was nevertheless appointed to be uttered by the lips of the most tender, gracious, and beloved of their teachers.

"Virtue impossible but for fear of hell"—a lofty creed for your English youth—and a holy one! And yet, my friend, there was something of right in the terrors of this clerical conclave. For, though you should assuredly be able to hold your own in the straight ways of God, without always believing that the Devil is at your side, it is a state of mind much to be dreaded, that you should not *know* the Devil when you *see* him there. For the probability is, that when you see him, the way you are walking in is not one of God's ways at all, but is leading you into quite other neighbourhoods than His. On His way, indeed, you may often, like Albert Durer's Knight, see the Fiend behind you, but you will find that he drops always farther and farther behind; whereas if he jogs with you at your side, it is probably one of his own by-paths you are got on. And, in any case, it is a highly desirable matter that you

should know him when you set eyes on him, which we are very far from doing in these days, having convinced ourselves that the graminivorous form of him, with horn and tail, is extant no longer. But in fearful truth, the Presence and Power of him *is* here ; in the world, with us, and within us, mock as you may ; and the fight with him, for the time, sore, and widely unprosperous.

Do not think I am speaking metaphorically, or rhetorically, or with any other than literal and earnest meaning of words. Hear me, I pray you, therefore, for a little while, as earnestly as I speak.

Every faculty of man's soul, and every instinct of it by which he is meant to live, is exposed to its own special form of corruption : and whether within Man, or in the external world, there is a power or condition of temptation which is perpetually endeavouring to reduce every glory of his soul, and every power of his life, to such corruption as is possible to them. And the more beautiful they are, the more fearful is the death which is attached as a penalty to their degradation.

Take for instance that which, in its purity, is the source of the highest and purest mortal happiness—Love. Think of it first at its highest—as it may exist in the disciplined spirit of a perfect human creature ; as it has so existed again and again, and does always, wherever it truly exists at all, as the *purifying* passion of the soul. I will not speak of the transcendental and imaginative intensity in which it may reign in noble hearts, as when it inspired the greatest religious poem yet given to men, but take it in its true and quiet purity in any simple lover's heart—as you have it expressed, for instance, thus, exquisitely, in the *Angel in the House* :—

> " And there, with many a blissful tear,
> I vowed to love and prayed to wed
> The maiden who had grown so dear :—
> Thanked God, who had set her in my path
> And promised, as I hoped to win,
> I never would sully my faith
> By the least selfishness or sin ;
> Whatever in her sight I'd seem

I'd really be ; I ne'er would blend,
With my delight in her, a dream
'Twould change her cheek to comprehend ;
And, if she wished it, would prefer
Another's to my own success ;
And always seek the best for her
With unofficious tenderness."

Take this for the pure type of it in its simplicity ; and then think of what corruption this passion is capable. I will give you a type of that also, and at your very doors. I cannot refer you to the time when the crime happened ; but it was some four or five years ago, near Newcastle, and it has remained always as a ghastly landmark in my mind, owing to the horror of the external circumstances. The body of the murdered woman was found naked, rolled into a heap of ashes, at the mouth of one of your pits.

Take those two limiting examples, of the Pure Passion, and of its corruption. Now, whatever influence it is, without or within us, which has a tendency to degrade the one towards the other, is literally and accurately "Satanic." And this treacherous or deceiving spirit is perpetually at work, so that all the worst evil among us is a betrayed or corrupted good. Take religion itself : the desire of finding out God, and placing one's self in some true son's or servant's relation to Him. The Devil, that is to say, the deceiving spirit within us, or outside of us, mixes up our own vanity with this desire ; makes us think that in our love to God we have established some connection with Him which separates us from our fellow-men, and renders us superior to them. Then it takes but one wave of the Devil's hand ; and we are burning them alive for taking the liberty of contradicting us.

Take the desire of teaching—the eternally unselfish and noble instinct for telling to those who are ignorant, the truth we know, and guarding then from the errors we see them in danger of ;—there is no nobler, no more constant instinct in honourable breasts ; but let the Devil formalise, and mix the pride of a profession with it—get foolish people entrusted with the business of instruction, and make their giddy heads giddier

by putting them up in pulpits above a submissive crowd—and you have it instantly corrupted into its own reverse; you have an alliance *against* the light, shrieking at the sun, and moon, and stars, as profane spectra:—a company of the blind, beseeching those they lead to remain blind also. "The heavens and the lights that rule them are untrue; the laws of creation are treacherous; the poles of the earth are out of poise. But *we* are true. Light is in us only. Shut your eyes close and fast, and we will lead you."

Take the desire and faith of mutual help; the virtue of vowed brotherhood for the accomplishment of common purpose (without which nothing can be wrought by multitudinous bands of men); let the Devil put pride of caste into it, and you have a military organization applied for a thousand years to maintain that higher caste in idleness by robbing the labouring poor; let the Devil put a few small personal interests into it, and you have all faithful deliberation on national law rendered impossible in the parliaments of Europe, by the antagonism of parties.

Take the instinct for justice, and the natural sense of indignation against crime; let the Devil colour it with personal passion, and you have a mighty race of true and tender-hearted men living for centuries in such bloody feud that every note and word of their national songs is a dirge, and every rock of their hills is a grave-stone. Take the love of beauty, and power of imagination, which are the source of every true achievement in art; let the Devil touch them with sensuality, and they are stronger than the sword or the flame to blast the cities where they were born, into ruin without hope. Take the instinct of industry and ardour of commerce, which are meant to be the support and mutual maintenance of man; let the Devil touch them with avarice, and you shall see the avenues of the exchange choked with corpses that have died of famine.

Now observe—I leave you to call this deceiving spirit what you like—or to theorise about it as you like. All that I desire you to recognise is the fact of its being here, and the need of its being fought with. If you take the Bible's account of it,

or Dante's, or Milton's, you will receive the image of it as a mighty spiritual creature, commanding others, and resisted by others; if you take Æschylus's or Hesiod's account of it, you will hold it for a partly elementary and unconscious adversity of fate, and partly for a group of monstrous spiritual agencies, connected with death, and begotten out of the dust; if you take a modern rationalist's, you will accept it for a mere treachery and want of vitality in our own moral nature exposing it to loathsomeness of moral disease, as the body is capable of mortification or leprosy. I do not care what you call it,—whose history you believe of it,—nor what you yourself can imagine about it; the origin, or nature, or name may be as you will, but the deadly reality of the thing is with us, and warring against us, and on our true war with it depends whatever life we can win. Deadly reality, I say. The puff-adder or horned asp are not more real. Unbelievable,—*those*, —unless you had seen them; no fable could have been coined out of any human brain so dreadful, within its own poor material sphere, as that blue-lipped serpent—working its way sidelong in the sand. As real, but with sting of eternal death—this worm that dies not, and fire that is not quenched, within our souls, or around them. Eternal death, I say—sure, that, whatever creed you hold;—if the old Scriptural one, Death of perpetual banishment from before God's face; if the modern rationalist one, Death eternal for *us*, instant and unredeemable ending of lives wasted in misery.

That is what this unquestionably present—this, according to his power, *omni*-present—fiend, brings us to daily. *He* is the person to be "voted" against, my working friend; it is worth something, having a vote against *him*, if you can get it! Which you can, indeed; but not by gift from Cabinet Ministers; you must work warily with your own hands, and drop sweat of heart's blood, before you can record that vote effectually.

Of which more in next letter.

LETTER XI.

THE SATANIC POWER IS MAINLY TWOFOLD; THE POWER OF CAUSING FALSEHOOD AND THE POWER OF CAUSING PAIN.—THE RESISTANCE IS BY LAW OF HONOUR AND LAW OF DELIGHT.

March 19, 1867.

You may perhaps have thought my last three or four letters mere rhapsodies. They are nothing of the kind; they are accurate accounts of literal facts, which we have to deal with daily. This thing, or power, opposed to God's power, and specifically called "Mammon" in the Sermon on the Mount, is in deed and in truth a continually present and active enemy, properly called "*Arch*-enemy," that is to say, "Beginning and Prince of Enemies," and daily we have to record our vote for, or against him. Of the manner of which record we were next to consider.

This enemy is always recognisable, briefly in two functions. He is pre-eminently the Lord of *Lies* and the Lord of *Pain*. Wherever lies are, he is; wherever pain is, he has been—so that of the Spirit of Wisdom (who is called God's Helper, as Satan His Adversary) it is written, not only that by her Kings reign, and Princes decree justice, but also that her ways are ways of Pleasantness, and all her paths Peace.

Therefore, you will succeed, you working men, in recording your votes against this arch-enemy, precisely in the degree in which you can do away with falsehood and pain in your work and lives; and bring truth into the one, and pleasure into the other; all education being directed to make yourselves and your children *capable of Honesty*, and *capable of Delight;* and to rescue yourselves from iniquity and agony. And this is what I meant by saying in the preface to Unto this Last that the central requirement of education consisted in giving habits of gentleness and justice; "gentleness" (as I will show you presently) being the best single word I could have used to express the capacity for giving and receiving true pleasure; and "justice," being similarly the most comprehensive word for all kind of honest dealing.

Now, I began these letters with the purpose of explaining the nature of the requirements of justice first, and then those of gentleness, but I allowed myself to be led into that talk about the theatres, not only because the thoughts could be more easily written as they came, but also because I was able thus to illustrate for you more directly the nature of the enemy we have to deal with. You do not perhaps know, though I say this diffidently (for I often find working men know many things which one would have thought were out of their way), that music was among the Greeks, quite the first means of education; and that it was so connected with their system of ethics and of intellectual training, that the God of Music is with them also the God of Righteousness;—the God who purges and avenges iniquity, and contends with their Satan as represented under the form of Python, "the corrupter." And the Greeks were incontrovertibly right in this. Music is the nearest at hand, the most orderly, the most delicate, and the most perfect, of all bodily pleasures; it is also the only one which is equally helpful to all the ages of man,—helpful from the nurse's song to her infant, to the music, unheard of others, which often, if not most frequently, haunts the death-bed of pure and innocent spirits. And the action of the deceiving or devilish power is in *nothing* shown quite so distinctly among us at this day,—not even in our commercial dishonesties, nor in our social cruelties,—as in its having been able to take away music, as an instrument of education, altogether; and to enlist it almost wholly in the service of superstition on the one hand, and of sensuality on the other.

This power of the Muses, then, and its proper influence over your workmen, I shall eventually have much to insist upon with you; and in doing so I shall take that beautiful parable of the Prodigal Son (which I have already referred to), and explain as far as I know, the significance of it, and then I will take the three means of festivity, or wholesome human joy, therein stated—fine dress, rich food, and music; —("bring forth the fairest robe for him,"—"bring forth the fatted calf, and kill it;" "as he drew nigh, he heard music and dancing;") and I will show you how all these three things,

fine dress, rich food, and music (including ultimately all the other arts) are meant to be sources of life, and means of moral discipline, to all men; and how they have all three been made, by the Devil, the means of guilt, dissoluteness, and death. But first I must return to my original plan of these letters, and endeavour to set down for you some of the laws which in a true Working Men's Parliament must be ordained in defence of Honesty.

Of which laws (preliminary to all others, and necessary above all others), having now somewhat got my ravelled threads together again, I will begin to talk in my next letter.

LETTER XII.

THE NECESSITY OF IMPERATIVE LAW TO THE PROSPERITY OF STATES.

March 19, 1867.

I HAVE your most interesting letter,[1] which I keep for reference, when I come to the consideration of its subject in its proper place, under the head of the abuse of Food. I do not wonder that your life should be rendered unhappy by the scenes of drunkenness which you are so often compelled to witness; nor that this so gigantic and infectious evil should seem to you the root of the greater part of the misery of our lower orders. I do not wonder that Sir Walter Trevelyan has given his best energy to its repression; nor even that another friend, George Cruikshank, has warped the entire current of his thoughts and life, at once to my admiration and my sorrow, from their natural field of work, that he might spend them, in struggle, for the poor lowest people whom he knows so well, with this fiend who grasps his victims by the throat first, and then by the heart. I wholly sympathise with you in indignation at the methods of temptation employed, and at the use of the fortunes made, by the vendors of death; and whatever immediately applicable legal means there might be of restricting the causes of drunkenness, I should without

[1] Appendix IV.

hesitation desire to bring into operation. But all such appliance I consider temporary and provisionary; nor, while there is record of the miracle at Cana (not to speak of the sacrament) can I conceive it possible, without (logically) the denial of the entire truth of the New Testament, to reprobate the use of wine as a stimulus to the powers of life. Supposing we did deny the words and deeds of the Founder of Christianity, the authority of the wisest heathens, especially that of Plato in the *Laws*, is wholly against abstinence from wine; and much as I can believe, and as I have been endeavouring to make you believe also, of the subtlety of the Devil, I do not suppose the vine to have been one of his inventions. Of this, however, more in another place. By the way, was it not curious that in the *Manchester Examiner*, in which that letter of mine on the abuse of dancing appeared, there chanced to be in the next column a paragraph giving an account of a girl stabbing her betrayer in a ball room; and another paragraph describing a Parisian character, which gives exactly the extreme type I wanted, for example of the abuse of food?[1]

I return, however, now to the examination of possible means for the enforcement of justice, in temper and in act, as the first of political requirements. And as, in stating my conviction of the necessity of certain stringent laws on this matter, I shall be in direct opposition to Mr. Stuart Mill; and more or less in opposition to other professors of modern political economy, as well as to many honest and active promoters of the privileges of working men (as if privilege only were wanted, and never restraint!), I will give you, as briefly as I can, the grounds on which I am prepared to justify such opposition.

When the crew of a wrecked ship escape in an open boat, and the boat is crowded, the provisions scanty, and the prospect of making land distant, laws are instantly established and enforced which no one thinks of disobeying. An entire equality of claim to the provisions is acknowledged without dispute; and an equal liability to necessary labour. No man who can row is allowed to refuse his oar; no man, however much money he may have saved in his pocket, is allowed so

[1] Appendix V.

much as half a biscuit beyond his proper ration. Any riotous person who endangered the safety of the rest would be bound, and laid in the bottom of the boat, without the smallest compunction for such violation of the principles of individual liberty; and on the other hand, any child, or woman, or aged person, who was helpless, and exposed to greater danger and suffering by their weakness, would receive more than ordinary care and indulgence, not unaccompanied with unanimous self-sacrifice, on the part of the labouring crew.

There is never any question, under circumstances like these, of what is right and wrong, worthy and unworthy, wise or foolish. If there *be* any question, there is little hope for boat or crew. The right man is put at the helm; every available hand is set to the oars; the sick are tended, and the vicious restrained, at once, and decisively; or if not, the end is near.

Now, the circumstances of every associated group of human society, contending bravely for national honours, and felicity of life, differ only from those thus supposed, in the greater, instead of less, necessity for the establishment of restraining law. There is no point of difference in the difficulties to be met, nor in the rights reciprocally to be exercised. Vice and indolence are not less, but more, injurious in a nation than in a boat's company; the modes in which they affect the interests of worthy persons being far more complex, and more easily concealed. The right of restraint, vested in those who labour, over those who would impede their labour, is as absolute in the large as in the small society; the equal claim to share in whatever is necessary to the common life (or commonwealth) is as indefeasible; the claim of the sick and helpless to be cared for by the strong with earnest self-sacrifice, is as pitiful and as imperative; the necessity that the governing authority should be in the hands of a true and trained pilot is as clear, and as constant. In none of these conditions is there any difference between a nation and a boat's company. The only difference is in this, that the impossibility of discerning the effects of individual error and crime, or of counteracting them by individual effort, in the affairs of a great nation, renders it tenfold more necessary than in a small society

that direction by law should be sternly established. Assume that your boat's crew is disorderly and licentious, and will, by agreement, submit to no order;—the most troublesome of them will yet be easily discerned; and the chance is that the best man among them knocks him down. Common instinct of self-preservation will make the rioters put a good sailor at the helm, and impulsive pity and occasional help will be, by heart and hand, here and there given to visible distress. Not so in the ship of the realm. The most troublesome persons in *it* are usually the least recognized for such, and the most active in its management; the best men mind their own business patiently, and are never thought of; the good helmsman never touches the tiller but in the last extremity; and the worst forms of misery are hidden, not only from every eye, but from every thought. On the deck, the aspect is of Cleopatra's galley—under hatches, there is a slave-hospital; while, finally (and this is the most fatal difference of all), even the few persons who care to interfere energetically, with purpose of doing good, can, in a large society, discern so little of the real state of evil to be dealt with, and judge so little of the best means of dealing with it, that half of their best efforts will be misdirected, and some may even do more harm than good. Whereas it is the sorrowful law of this universe that evil, even unconscious and unintended, never fails of *its* effect; and in a state where the evil and the good, under conditions of individual "liberty," are allowed to contend together, not only every *stroke* on the Devil's side tells—but every *slip* (the mistakes of wicked men being as mischievous as their successes); while on the side of right, there will be much direct and fatal defeat, and, even of its measures of victory, half will be fruitless.

It is true, of course, that, in the end of ends, nothing but the right conquers: the prevalent thorns of wrong, at last crackle away in indiscriminate flame: and of the good seed sown, one grain in a thousand, at last, verily comes up—and somebody lives by it; but most of our great teachers, not excepting Carlyle and Emerson themselves, are a little too encouraging in their proclamation of this comfort, not, to my

mind, very sufficient, when for the present our fields are full of nothing but nettles and thistles, instead of wheat; and none of them seem to me yet to have enough insisted on the inevitable power and infectiousness of all evil, and the easy and utter extinguishableness of good. Medicine often fails of its effect—but poison never: and while, in summing the observation of past life, not unwatchfully spent, I can truly say that I have a thousand times seen patience disappointed of her hope, and wisdom of her aim, I have never yet seen folly fruitless of mischief, nor vice conclude but in calamity.

There is, however, one important condition in national economy, in which the analogy of that of a ship's company is incomplete: namely, that while labour at oar or sail is necessarily united, and can attain no independent good, or personal profit, the labour properly undertaken by the several members of a political community is necessarily, and justly, within certain limits, independent; and obtains for them independent advantage, of which, if you will glance at the last paragraph of the first essay in *Munera Pulveris*,[1] you will see I should be the last person to propose depriving them. This great difference in final condition involves necessarily much complexity in the system and application of general laws; but it in no wise abrogates,—on the contrary, it renders yet more imperative,—the necessity for the firm ordinance of such laws, which, marking the due limits of independent agency, may enable it to exist in full energy, not only without becoming injurious, but so as more variously and perfectly to promote the entire interests of the commonwealth.

I will address myself, therefore, in my next letter, to the the statement of some of these necessary laws.

[1] Appendix VI.

LETTER XIII.

THE PROPER OFFICES OF THE BISHOP AND DUKE; OR, "OVERSEER" AND "LEADER."

March 21, 1867.

I SEE, by your last letter, for which I heartily thank you, that you would not sympathise with me in my sorrow for the desertion of his own work by George Cruikshank, that he may fight in the front of the temperance ranks. But you do not know what work he has left undone, nor how much richer inheritance you might have received from his hand. It was no more *his* business to etch diagrams of drunkenness than it is mine at this moment to be writing these letters against anarchy. It is the first mild day of March" (high time, I think, that it should be!), and by rights I ought to be out among the budding banks and hedges, outlining sprays of hawthorn, and clusters of primrose. This is *my* right work; and it is not, in the inner gist and truth of it, right nor good, for you, or for anybody else, that Cruikshank with his great gift, and I with my weak, but yet thoroughly clear and definite one, should both of us be tormented by agony of indignation and compassion, till we are forced to give up our peace, and pleasure, and power; and rush down into the streets and lanes of the city, to do the little that is in the strength of our single hands against their uncleanliness and iniquity. But, as in a sorely besieged town, every man must to the ramparts, whatsoever business he leaves, so neither he nor I have had any choice but to leave our household stuff, and go on crusade, such as we are called to; not that I mean, if Fate may be anywise resisted, to give up the strength of my life, as he has given his; for I think he was wrong in doing so; and that he should only have carried the fiery cross his appointed leagues, and then given it to another hand: and, for my own part, I mean these very letters to close my political work for many a day; and I write them, not in any hope of their being at present listened to, but to disburden my heart of the

witness I have to bear, that I may be free to go back to my garden lawns, and paint birds and flowers there.

For these same statutes which we are to consider to-day, have indeed been in my mind now these fourteen years, ever since I wrote the last volume of the *Stones of Venice*, in which you will find, in the long note on Modern Education (p. 212), most of what I have been now in detail writing to you, hinted in abstract; and, at the close of it, this sentence, of which I solemnly now avouch (in thankfulness that I was permitted to write it), every word:—"Finally, I hold it for indisputable, that the first duty of a State is to see that every child born therein shall be well housed, clothed, fed, and educated, till it attain years of discretion. But in order to the effecting this the Government must have an authority over the people of which we now do not so much as dream."

That authority I did not then endeavour to define, for I knew all such assertions would be useless, and that the necessarily resultant outcry would merely diminish my influence in other directions. But now I do not care about influence any more, it being only my concern to say truly that which I know, and, if it may be, get some quiet life, yet, among the fields in the evening shadow.

There is, I suppose, no word which men are prouder of the right to attach to their names, or more envious of others who bear it, when they themselves may not, than the word "noble." Do you know what it originally meant, and always, in the right use of it, means? It means a "known" person; one who has risen far enough above others to draw men's eyes to him, and to be known (honorably) for such and such an one. "Ignoble," on the other hand, is derived from the same root as the word "ignorance." It means an unknown, inglorious person. And no more singular follies have been committed by weak human creatures, than those which have been caused by the instinct, pure and simple, of escaping from this obscurity. Instinct, which, corrupted, will hesitate at no means, good or evil, of satisfying itself with notoriety—instinct, nevertheless, which, like all other natural ones, has a true and pure purpose, and ought always in a worthy way to be satisfied.

All men ought to be in this sense "noble;" known of each other, and desiring to be known. And the first law which a nation, desiring to conquer all the devices of the Father of Lies, should establish among its people, is that they *shall* be so known.

Will you please now read the forty-third and forty-fourth pages of Sesame and Lilies.[1] The reviewers in the ecclesiastical journals laughed at them, as a rhapsody, when the book came out; none having the slightest notion of what I meant (nor, indeed, do I well see how it could be otherwise!). Nevertheless, I meant precisely and literally what is there said, namely, that a bishop's duty being to watch over the *souls* of his people, and give account of every one of them, it becomes practically necessary for him first to give some account of their *bodies*. Which he was wont to do in the early days of Christianity by help of a person called "deacon" or "ministering servant," whose name is still retained among preliminary ecclesiastical dignities, vainly enough! Putting, however, all question of forms and names aside, the thing actually needing to be done is this—that over every hundred (or some not much greater number) of the families composing a Christian State, there should be appointed an overseer, or bishop, to render account, to the State, of the life of every individual in those families; and to have care both of their interest and conduct to such an extent as they may be willing to admit, or as their faults may justify; so that it may be impossible for any person, however humble, to suffer from unknown want, or live in unrecognised crimes;—such help and observance being rendered without officiousness either of interference or inquisition (the limits of both being determined by national law), but with the patient and gentle watchfulness which true Christian pastors now exercise over their flocks; only with a higher legal authority, presently to be defined, of interference on due occasion.

And with this farther function, that such overseers shall be not only the pastors, but the biographers, of their people; a written statement of the principal events in the life of each family

[1] Appendix VII.

being annually required to be rendered by them to a superior State officer. These records, laid up in public offices, would soon furnish indications of the families whom it would be advantageous to the nation to advance in position, or distinguish with honour, and aid by such reward as it should be the object of every Government to distribute no less punctually, and far more frankly, than it distributes punishment (compare *Munera Pulveris*, Essay IV., in paragraph on Critic Law), while the mere fact of permanent record being kept of every event of importance, whether disgraceful or worthy of praise, in each family, would of itself be a deterrent from crime, and a stimulant to well-deserving conduct, far beyond mere punishment or reward.

Nor need you think that there would be anything in such a system un-English, or tending to espionage. No uninvited visits should ever be made in any house, unless law had been violated ; nothing recorded, against its will, of any family, but what was inevitably known of its publicly visible conduct, and the results of that conduct. What else was written should be only by the desire, and from the communications, of its head. And in a little while it would come to be felt that the true history of a nation was indeed not of its wars, but of its households ; and the desire of men would rather be to obtain some conspicuous place in these honourable annals, than to shrink behind closed shutters from public sight. Until at last, George Herbert's grand word of command would hold not only on the conscience, but the actual system and outer economy of life,

> "Think the King sees thee still, for *his* King does."

Secondly, above these bishops or pastors, who are only to be occupied in offices of familiar supervision and help, should be appointed higher officers of State, having executive authority over as large districts as might be conveniently (according to the number and circumstances of their inhabitants) committed to their care ; officers, who, according to the reports of the pastors, should enforce or mitigate the operation of too

rigid general law, and determine measures exceptionally necessary for public advantage. For instance, the general law being that all children of the operative classes, at a certain age, should be sent to public schools, these superior officers should have power, on the report of the pastors, to dispense with the attendance of children who had sick parents to take charge of, or whose home-life seemed to be one of better advantage for them than that of the common schools; or who for any other like cause might justifiably claim remission. And it being the general law that the entire body of the public should contribute to the cost, and divide the profits, of all necessary public works and undertakings, as roads, mines, harbour protections, and the like, and that nothing of this kind should be permitted to be in the hands of private speculators, it should be the duty of the district officer to collect whatever information was accessible respecting such sources of public profit; and to represent the circumstances in Parliament: and then, with parliamentary authority, but on his own sole personal responsibility, to see that such enterprises were conducted honestly, and with due energy and order.

The appointment to both these offices should be by election, and for life; by what forms of election shall be matter of inquiry, after we have determined some others of the necessary constitutional laws.

I do not doubt but that you are already beginning to think it was with good reason I held my peace these fourteen years,—and that, for any good likely to be done by speaking, I might as well have held it altogether!

It may be so: but merely to complete and explain my own work, it is necessary that I should say these things finally; and I believe that the imminent danger to which we are now in England exposed by the gradually accelerated fall of our aristocracy (wholly their own fault), and the substitution of money-power for their martial one; and by the correspondently imminent prevalence of mob-violence here, as in America; together with the continually increasing chances of insane war, founded on popular passion, whether of pride, fear, or acquisitiveness,—all these dangers being further darkened

and degraded by the monstrous forms of vice and selfishness which the appliances of recent wealth, and of vulgar mechanical art, make possible to the million,—will soon bring us into a condition in which men will be glad to listen to almost any words but those of a demagogue, and to seek any means of safety rather than those in which they have lately trusted. So, with your good leave, I will say my say to the end, mock at it who may.

P.S —I take due note of the regulations of trade proposed in your letter just received [1]—all excellent. I shall come to them presently, "Cash payment" above all. You may write that on your trade-banners in letters of gold, wherever you would have them raised victoriously.

LETTER XIV.

THE FIRST GROUP OF ESSENTIAL LAWS—AGAINST THEFT BY FALSE WORK, AND BY BANKRUPTCY.—NECESSARY PUBLICITY OF ACCOUNTS.

March 26, 1867.

I FEEL much inclined to pause at this point, to answer the kind questions and objections which I know must be rising in your mind, respecting the authority supposed to be lodged in the persons of the officers just specified. But I can neither define, nor justify to you, the powers I would desire to see given to them, till I state to you the kind of laws they would have to enforce: of which the first group should be directed to the prevention of all kinds of thieving; but chiefly of the occult and polite methods of it; and, of all occult methods, chiefly, the making and selling of bad goods. No form of theft is so criminal as this—none so deadly to the State. If you break into a man's house and steal a hundred pounds' worth of plate, he knows his loss, and there is an end (besides that you take your risk of punishment for your gain, like a man). And if you do it bravely and openly, and habitually live by such inroad, you

[1] Appendix VIII.

may retain nearly every moral and manly virtue, and become a heroic rider and reiver, and hero of song. But if you swindle me out of twenty shillings'-worth of quality, on each of a hundred bargains, I lose my hundred pounds all the same, and I get a hundred untrustworthy articles besides, which will fail me and injure me in all manner of ways, when I least expect it; and you, having done your thieving basely, are corrupted by the guilt of it to the very heart's core.

This is the first thing, therefore, which your general laws must be set to punish, fiercely, immitigably, to the utter prevention and extinction of it, or there is no hope for you. No religion that ever was preached on this earth of God's rounding, ever proclaimed any salvation to sellers of bad goods. If the Ghost that is in you, whatever the essence of it, leaves your hand a juggler's and your heart a cheat's, it is not a Holy Ghost, be assured of that. And for the rest, all political economy, as well as all higher virtue, depends *first on sound work.*

Let your laws then, I say, in the beginning, be set to secure this. You cannot make punishment too stern for subtle knavery. Keep no truce with this enemy, whatever pardon you extend to more generous ones. For light weights and false measures, or for proved adulteration or dishonest manufacture of article, the penalty should be simply confiscation of goods and sending out of the country. The kind of person who desires prosperity by such practices, could not be made to "emigrate" too speedily. What to do with him in the place you appointed to be blessed by his presence, we will in time consider.

Under such penalty, however, and yet more under the pressure of such a right public opinion as could pronounce and enforce such penalty, I imagine that sham articles would become speedily as rare as sound ones are now. The chief difficulty in the matter would be to fix your standard. This would have to be done by the guild of every trade in its own manner, and within certain easily recognizable limits; and this fixing of standard would necessitate much simplicity in the forms and kinds of articles sold. You could only warrant a certain kind of glazing or painting in china, a certain quality

of leather or cloth, bricks of a certain clay, loaves of a defined mixture of meal. Advisable improvements or varieties in manufacture would have to be examined and accepted by the trade guild: when so accepted, they would be announced in public reports; and all puffery and self-proclamation, on the part of tradesmen, absolutely forbidden, as much as the making of any other kind of noise or disturbance.

But observe, this law is only to have force over tradesmen whom I suppose to have joined voluntarily in carrying out a better system of commerce. Outside of their guild, they would have to leave the rogue to puff and cheat as he chose, and the public to be gulled as they chose. All that is necessary is that the said public should clearly know the shops in which they could get warranted articles; and, as clearly, those in which they bought at their own risk.

And the above-named penalty of confiscation of goods should of course be enforced only against dishonest members of the trade guild. If people chose to buy of those who had openly refused to join an honest society, they should be permitted to do so at their pleasure and peril: and this for two reasons; the first, that it is always necessary, in enacting strict law, to leave some safety valve for outlet of irrepressible vice (nearly all the stern lawgivers of old time erred by oversight in this; so that the morbid elements of the State, which it should be allowed to get rid of in a cutaneous and openly curable manner, were thrown inwards, and corrupted its constitution, and broke all down); the second, that operations of trade and manufacture conducted under and guarded by severe law, ought always to be subject to the stimulus of such erratic external ingenuity as cannot be tested by law, or would be hindered from its full exercise by the dread of it; not to speak of the farther need of extending all possible indulgence to foreign traders who might wish to exercise their industries here without liability to the surveillance of our trade guilds.

Farther, while for all articles warranted by the guild (as above supposed) the prices should be annually fixed for the trade throughout the kingdom; and the producing workmen's wages fixed, so as to define the master's profits within limits

admitting only such variation as the nature of the given article of sale rendered inevitable;—yet, in the production of other classes of articles, whether by skill of applied handicraft, or fineness of material above the standard of the guild, attaining, necessarily, values above its assigned prices, every firm should be left free to make its own independent efforts and arrangements with its workmen, subject always to the same penalty, if it could be proved to have consistently described or offered anything to the public for what it was not: and finally, the state of the affairs of every firm should be annually reported to the guild, and its books laid open to inspection, for guidance in the regulation of prices in the subsequent year; and any firm whose liabilities exceeded its assets by a hundred pounds should be forthwith declared bankrupt. And I will anticipate what I have to say in succeeding letters so far as to tell you that I would have this condition extend to every firm in the country, large or small, and of whatever rank in business. And thus you perceive, my friend, I shall not have to trouble you or myself much with deliberations respecting commercial "panics," nor to propose legislative cures for *them*, by any laxatives or purgatives of paper currency, or any other change of pecuniary diet.

LETTER XV.

THE NATURE OF THEFT BY UNJUST PROFITS.—CRIME CAN FINALLY BE ARRESTED ONLY BY EDUCATION.

29th March.

The first methods of polite robbery, by dishonest manufacture, and by debt, of which we have been hitherto speaking, are easily enough to be dealt with and ended, when once men have a mind to end them. But the third method of polite robbery, by dishonest *acquisition*, has many branches, and is involved among honest arts of acquisition, so that it is difficult to repress the one without restraining the other.

Observe, first, large fortunes cannot honestly be made by

the work of *one* man's hands or head. If his work benefits multitudes, and involves position of high trust, it may be (I do not say that it *is*) expedient to reward him with great wealth or estate; but fortune of this kind is freely given in gratitude for benefit, not as repayment for labour. Also, men of peculiar genius in any art, if the public can enjoy the product of their genius, may set it at almost any price they choose; but this, I will show you when I come to speak of art, is unlawful on their part, and ruinous to their own powers. Genius must not be sold; the sale of it involves, in a transcendental, but perfectly true sense, the guilt both of simony and prostitution. Your labour only may be sold; your soul must not.

Now, by fair pay for fair labour, according to the rank of it, a man can obtain means of comfortable, or if he needs it, refined life. But he cannot obtain large fortune. Such fortunes as are now the prizes of commerce can be made only in one of three ways:—

1. By obtaining command over the labour of multitudes of other men, and taxing it for our own profit.

2. By treasure-trove,—as of mines, useful vegetable products, and the like,—in circumstances putting them under our own exclusive control.

3. By speculation (commercial gambling).

The two first of these means of obtaining riches are, in some forms and within certain limits, lawful, and advantageous to the State. The third is entirely detrimental to it; for in all cases of profit derived from speculation, at best, what one man gains another loses; and the net result to the State is zero (pecuniarily), with the loss of the time and ingenuity spent in the transaction; besides the disadvantage involved in the discouragement of the losing party, and the corrupted moral natures of both. This is the result of speculation at its best. At its worst, not only B. loses what A. gains (having taken his fair risk of such loss for his fair chance of gain), but C. and D., who never had any chance at all, are drawn in by B.'s fall, and the final result is that A. sets up his carriage on the collected sum which was once the means of living to a dozen families.

Nor is this all. For while real commerce is founded on real necessities or uses, and limited by these, speculation, of which the object is merely gain, seeks to excite imaginary necessities and popular desires, in order to gather its temporary profit from the supply of them. So that not only the persons who lend their money to it will be finally robbed, but the work done with their money will be for the most part useless, and thus the entire body of the public injured as well as the persons concerned in the transaction. Take, for instance, the architectural decorations of railways throughout the kingdom, —representing many millions of money for which no farthing of dividend can ever be forthcoming. The public will not be induced to pay the smallest fraction of higher fare to Rochester or Dover because the ironwork of the bridge which carries them over the Thames is covered with floral cockades, and the piers of it edged with ornamental cornices. All that work is simply put there by the builders that they may put the percentage upon it into their own pockets; and, the rest of the money being thrown into that floral form, there is an end of it, as far as the shareholders are concerned. Millions upon millions have thus been spent, within the last twenty years, on ornamental arrangements of zigzag bricks, black and blue tiles, cast-iron foliage, and the like; of which millions, as I said, not a penny can ever return into the shareholders' pockets, nor contribute to public speed or safety on the line. It is all sunk forever in ornamental architecture, and (trust me for this!) *all that architecture is bad.* As such, it had incomparably better not have been built. Its only result will be to corrupt what capacity of taste or right pleasure in such work we have yet left to us! And consider a little, what other kind of result than that might have been attained if all those millions had been spent usefully: say, in buying land for the people, or building good houses for them, or (if it had been imperatively required to be spent decoratively) in laying out gardens and parks for them,—or buying noble works of art for their permanent possession,—or, best of all, establishing frequent public schools and libraries! Count what those lost millions would have so accomplished for you! But you

left the affair to "supply and demand," and the British public had not brains enough to "demand" land, or lodging, or books. It "demanded" cast-iron cockades and zigzag cornices, and is "supplied" with them, to its beatitude for ever more.

Now, the theft we first spoke of, by falsity of workmanship or material, is, indeed, so far worse than these thefts by dishonest acquisition, that there is no possible excuse for it on the ground of self-deception; while many speculative thefts are committed by persons who really mean to do no harm, but think the system on the whole a fair one, and do the best they can in it for themselves. But in the real fact of the crime, when consciously committed, in the numbers reached by its injury, in the degree of suffering it causes to those whom it ruins, in the baseness of its calculated betrayal of implicit trust, in the yet more perfect vileness of the obtaining such trust by misrepresentation, only that it *may* be betrayed, and in the impossibility that the crime should be at all committed, except by persons of good position and large knowledge of the world,—what manner of theft is so wholly unpardonable, so inhuman, so contrary to every law and instinct which binds or animates society?

And then consider farther, how many of the carriages that glitter in our streets are driven, and how many of the stately houses that gleam among our English fields are inhabited by this kind of thief!

I happened to be reading this morning (29th March) some portions of the Lent services, and I came to a pause over the familiar words, "And with Him they crucified two thieves." Have you ever considered (I speak to you now as a professing Christian), why, in the accomplishment of the "numbering among transgressors," the transgressors chosen should have been especially thieves—not murderers, nor, as far as we know, sinners by any gross violence? Do you observe how the sin of theft is again and again indicated as the chiefly antagonistic one to the law of Christ? "This he said, not that he cared for the poor, but because he was a thief, and had the bag" (of Judas). And again, though Barabbas was a leader of sedition, and a

murderer besides—(that the popular election might be in all respects perfect)—yet St. John, in curt and conclusive account of him, fastens again on the theft. "Then cried they all again saying, Not this man, but Barabbas. Now Barabbas was a robber." I believe myself the reason to be that theft is indeed, in its subtle forms, the most complete and excuseless of human crimes. Sins of violence usually have passion to excuse them: they may be the madness of moments; or they may be apparently the only means of extrication from calamity. In other cases, they are the diseased habits of lower and brutified natures. But theft involving deliberative intellect, and absence of passion, is the purest type of wilful iniquity, in persons capable of doing right. Which being so, it seems to be fast becoming the practice of modern society to crucify its Christ indeed, as willingly as ever, in the persons of His poor; but by no means now to crucify its thieves beside Him! It elevates its thieves after another fashion; sets them upon an hill, that their light may shine before men, and that all may see their good works, and glorify their Father, in—the Opposite of Heaven.

I think your trade parliament will have to put an end to this kind of business somehow! But it cannot be done by laws merely, where the interests and circumstances are so extended and complex. Nay, even as regards lower and more defined crimes, the assigned punishment is not to be thought of as a preventive means; but only as the seal of opinion set by society on the fact. Crime cannot be hindered by punishment; it will always find some shape and outlet, unpunishable or unclosed. Crime can only be truly hindered by letting no man grow up a criminal—by taking away the *will* to commit sin; not by mere punishment of its commission. Crime, small and great, can only be truly stayed by education—not the education of the intellect only, which is, on some men, wasted, and for others mischievous; but education of the heart, which is alike good and necessary for all. So, on this matter, I will try to say one or two things of which the silence has kept my own heart heavy this many a day, in my next letter.

LETTER XVI.

OF PUBLIC EDUCATION IRRESPECTIVE OF CLASS-DISTINCTION.—IT CONSISTS ESSENTIALLY IN GIVING HABITS OF MERCY, AND HABITS OF TRUTH.

March 30, 1867.

THANK you for sending me the pamphlet containing the account of the meeting of clergy and workmen, and of the reasonings which there took place. I cannot promise you that I shall read much of them, for the question to my mind most requiring discussion and explanation is not, why workmen don't go to church, but—why other people do. However, this I know, that if, among our many spiritual teachers, there are indeed any who heartily and literally believe that the wisdom they have to teach, "is more precious than rubies, and all the things thou canst desire are not to be compared unto her," and if, so believing, they will further dare to affront their congregations by the assertion; and plainly tell them they are not to hunt for rubies or gold any more, at their peril, till they have gained that which cannot be gotten for gold, nor silver weighed for the price thereof,—such believers, so preaching, and refusing to preach otherwise till they are in that attended to, will never want congregations, both of working men, and every other kind of men.

Did you ever hear of anything else so ill-named as the phantom called the "Philosopher's" Stone? A talisman that shall turn base metal into precious metal, nature acknowledges not; nor would any but fools seek after it. But a talisman to turn base souls into noble souls, nature has given us! and that is a "Philosopher's" Stone indeed, but it is a stone which the builders refuse.

If there were two valleys in California or Australia, with two different kinds of gravel in the bottom of them; and in the one stream bed you could dig up, occasionally and by good fortune, nuggets of gold; and in the other stream bed, certainly and without hazard, you could dig up little caskets, con-

taining talismans which gave length of days and peace; and alabaster vases of precious balms, which were better than the Arabian Dervish's ointment, and made not only the eyes to see, but the mind to know, whatever it would—I wonder in which of the stream beds there would be most diggers?

"Time is money"—so say your practised merchants and economists. None of them, however, I fancy, as they draw towards death, find that the reverse is true and that "money is time"? Perhaps it might be better for them in the end if they did not turn so much of their time into money, as no re-transformation is possible! There are other things, however, which in the same sense are money, or can be changed into it, as well as time. Health is money, wit is money, knowledge is money; and all your health, and wit, and knowledge may be changed for gold; and the happy goal so reached, of a sick, insane, and blind, auriferous old age; but the gold cannot be changed in its turn back into health and wit.

"Time is money," the words tingle in my ears so that I can't go on writing. Is it nothing better, then? If we could thoroughly understand that time was—*itself*,—would it not be more to the purpose? A thing of which loss or gain was absolute loss, and perfect gain. And that it was expedient also to buy health and knowledge with money, if so purchaseable; but not to buy money with *them?*

And purchaseable they are, at the beginning of life, though not at its close. Purchaseable, always, for others, if not for ourselves. You can buy, and cheaply, life, endless life, according to your Christian's creed—(there's a bargain for you!) but—long years of knowledge, and peace, and power, and happiness of love—these assuredly, and irrespectively of any creed or question—for all those desolate and haggard children about your streets.

"That is not political economy, however." Pardon me; the all-comfortable saying, "What he layeth out, it shall be paid him again," is quite literally true in matters of education; no money-seed can be sown with so sure and large return at harvest-time as that; only of this money-seed, more than of flesh-seed, it is utterly true, "That which thou sowest is not quick-

ened, except it *die.*" You must forget your money, and every other material interest, and educate for education's sake only! or the very good you try to bestow will become venomous, and that and your money will be lost together.

And this has been the real cause of failure in our efforts for education hitherto—whether from above or below. There is no honest desire for the thing itself. The cry for it among the lower orders is because they think that, when once they have got it, they must become upper orders. There is a strange notion in the mob's mind, now-a-days (including all our popular economists and educators, as we most justly may, under that brief term, "mob"), that *everybody* can be uppermost; or at least, that a state of general scramble, in which everybody in his turn should come to the top, is a proper Utopian constitution; and that, once give every lad a good education, and he cannot but come to ride in his carriage (the methods of supply of coachmen and footmen not being contemplated). And very sternly I say to you—and say from sure knowledge—that a man had better not know how to read or write, than receive education on such terms.

The first condition under which it can be given usefully is, that it should be clearly understood to be no means of getting on in the world, but a means of staying pleasantly in your place there. And the first elements of State education should be calculated equally for the advantage of every order of person composing the State. From the lowest to the highest class, every child born in this island should be required by law to receive these general elements of human discipline, and to be baptized—not with a drop of water on its forehead —but in the cloud and sea of heavenly wisdom and of earthly power.

And the elements of this general State education should be briefly these:

First.—The body must be made as beautiful and perfect in its youth as it can be, wholly irrespective of ulterior purpose. If you mean afterwards to set the creature to business which will degrade its body and shorten its life, first, I should say, simply,—you had better let such business alone;—but if

you must have it done, somehow, yet let the living creature whom you mean to kill, get the full strength of its body first, and taste the joy and bear the beauty of youth. After that, poison it, if you will. Economically, the arrangement is a wiser one, for it will take longer in the killing than if you began with it younger; and you will get an excess of work out of it which will more than pay for its training.

Therefore, first teach—as I said in the preface to Unto this Last—"The Laws of Health, and exercises enjoined by them;" and to this end your schools must be in fresh country, and amidst fresh air, and have great extents of land attached to them in permanent estate. Riding, running, all the honest personal exercises of offence and defence, and music, should be the primal heads of this bodily education.

Next to these bodily accomplishments, the two great mental graces should be taught, Reverence and Compassion: not that these are in a literal sense to be "taught," for they are innate in every well-born human creature, but they have to be developed, exactly as the strength of the body must be, by deliberate and constant exercise. I never understood why Goethe (in the plan of education in *Wilhelm Meister*) says that reverence is not innate, but must be taught from without; it seems to me so fixedly a function of the human spirit, that if men can get nothing else to reverence they will worship a fool, or a stone, or a vegetable.[1] But to teach reverence rightly is to attach it to the right persons and things; first, by setting over your youth masters whom they cannot but love and respect; next, by gathering for them, out of past history, whatever has been most worthy, in human deeds and human passion; and leading them continually to dwell upon such instances, making this the principal element of emotional excitement to them; and, lastly, by letting them justly feel, as far as may be, the smallness of their own powers and knowledge, as compared with the attainments of others.

Compassion, on the other hand, is to be taught chiefly by

[1] By steadily preaching against it, one may quench reverence, and bring insolence to its height; but the instinct cannot be wholly uprooted.

making it a point of honour, collaterally with courage, and in the same rank (as indeed the complement and evidence of courage), so that, in the code of unwritten school law, it shall be held as shameful to have done a cruel thing as a cowardly one. All infliction of pain on weaker creatures is to be stigmatized as unmanly crime; and every possible opportunity taken to exercise the youths in offices of some practical help, and to acquaint them with the realities of the distress which, in the joyfulness of entering into life, it is so difficult for those who have not seen home suffering, to conceive.

Reverence, then, and compassion, we are to teach primarily, and with these, as the bond and guardian of them, truth of spirit and word, of thought and sight. Truth, earnest and passionate, sought for like a treasure and kept like a crown.

This teaching of truth as a habit will be the chief work the master has to do; and it will enter into all parts of education. First, you must accustom the children to close accuracy of statement; this both as a principle of honour, and as an accomplishment of language, making them try always who shall speak truest, both as regards the fact he has to relate or express (not concealing or exaggerating), and as regards the precision of the words he expresses it in, thus making truth (which, indeed, it is) the test of perfect language, and giving the intensity of a moral purpose to the study and art of words: then carrying this accuracy into all habits of thought and observation also, so as always to *think* of things as they truly are and to *see* them as they truly are, as far as in us rests. And it *does* rest much in our power, for all false thoughts and seeings come mainly of our thinking of what we have no business with, and looking for things we want to see, instead of things that ought to be seen.

"Do not talk but of what you know; do not think but of what you have materials to think justly upon; and do not look for things only that you like, when there are others to be seen"—this is the lesson to be taught to our youth, and inbred in them; and that mainly by our own example and continence. Never teach a child anything of which you are not yourself sure; and, above all, if you feel anxious to force

anything into its mind in tender years, that the virtue of youth and early association may fasten it there, be sure it is no lie which you thus sanctify. There is always more to be taught of absolute, incontrovertible knowledge, open to its capacity, than any child can learn ; there is no need to teach it anything doubtful. Better that it should be ignorant of a thousand truths, than have consecrated in its heart a single lie.

And for this, as well as for many other reasons, the principal subjects of education, after history, ought to be natural science and mathematics ; but with respect to these studies, your schools will require to be divided into three groups ; one for children who will probably have to live in cities, one for those who will live in the country, and one for those who will live at sea ; the schools for these last, of course, being always placed on the coast. And for children whose life is to be in cities, the subjects of study should be, as far as their disposition will allow of it, mathematics and the arts ; for children who are to live in the country, natural history of birds, insects, and plants, together with agriculture taught practically ; and for children who are to be seamen, physical geography, astronomy, and the natural history of sea fish and sea birds.

This, then, being the general course and material of education for all children, observe farther that in the preface to Unto this Last I said that every child, besides passing through this course, was at school to learn "the calling by which it was to live." And it may perhaps appear to you that after, or even in the early stages of education such as this above described, there are many callings which, however much called to them, the children might not willingly determine to learn or live by. "Probably," you may say, "after they have learned to ride, and fence, and sing, and know birds and flowers, it will be little to their liking to make themselves into tailors, carpenters, shoemakers, blacksmiths, and the like." And I cannot but agree with you as to the exceeding probability of some such reluctance on their part, which will be a very awkward state of things indeed (since we can by no means get on without tailoring and shoemaking), and one to be meditated upon very seriously in next letter.

P.S.—Thank you for sending me your friend's letter about Gustave Doré ; he is wrong, however, in thinking there is any good in those illustrations of Elaine. I had intended to speak of them afterwards, for it is to my mind quite as significant—almost as awful—a sign of what is going on in the midst of us, that our great English poet should have suffered his work to be thus contaminated, as that the lower Evangelicals, never notable for sense in the arts, should have got their Bibles dishonoured. Those Elaine illustrations are just as impure as anything else that Doré has done ; but they are also vapid, and without any one merit whatever in point of art. The illustrations to the Contes Drolatiques are full of power and invention ; but those to Elaine are merely and simply stupid ; theatrical bêtises, with the taint of the charnel-house on them besides.

LETTER XVII.

THE RELATIONS OF EDUCATION TO POSITION IN LIFE.

April 3, 1867.

I AM not quite sure that you will feel the awkwardness of the dilemma I got into at the end of last letter, as much as I do myself. You working men have been crowing and peacocking at such a rate lately ; and setting yourselves forth so confidently for the cream of society, and the top of the world, that perhaps you will not anticipate any of the difficulties which suggest themselves to a thorough-bred Tory and Conservative, like me. Perhaps you will expect a youth properly educated—a good rider—musician—and well-grounded scholar in natural philosophy, to think it a step of promotion when he has to go and be made a tailor of, or a coalheaver? If you do, I should very willingly admit that you might be right, and go on to the farther development of my notions without pausing at this stumbling-block, were it not that, unluckily, all the wisest men whose sayings I ever heard or read, agree in expressing (one way or another) just such contempt, for

those useful occupations, as I dread on the part of my foolishly refined scholars. Shakspeare and Chaucer,—Dante and Virgil,—Horace and Pindar,—Homer, Æschylus, and Plato, —all the men of any age or country who seem to have had Heaven's music on their lips, agree in their scorn of mechanic life. And I imagine that the feeling of prudent Englishmen, and sensible as well as sensitive Englishwomen, on reading my last letter—would mostly be—"Is the man mad, or laughing at us, to propose educating the working classes this way? He could not, if his wild scheme were possible, find a better method of making them acutely wretched."

It may be so, my sensible and polite friends; and I am heartily willing, as well as curious, to hear you develop your own scheme of operative education, so only that it be universal, orderly, and careful. I do not say that I shall be prepared to advocate my athletics and philosophies instead. Only, observe what you admit, or imply, in bringing forward your possibly wiser system. You imply that a certain portion of mankind must be employed in degrading work; and that, to fit them for this work. it is necessary to limit their knowledge, their active powers, and their enjoyments, from childhood upwards, so that they may not be able to conceive of any state better than the one they were born in, nor possess any knowledge or acquirements inconsistent with the coarseness, or disturbing the monotony, of their vulgar occupation. And by their labour in this contracted state of mind, we superior beings are to be maintained; and always to be curtsied to by the properly ignorant little girls, and capped by the properly ignorant little boys, whenever we pass by.

Mind, I do not say that this is *not* the right state of things. Only, if it be, you need not be so over-particular about the slave-trade, it seems to me. What is the use of arguing so pertinaciously that a black's skull will hold as much as a white's, when you are declaring in the same breath that a white's skull must not hold as much as it can, or it will be the worse for him? It does not appear to me at all a profound state of slavery to be whipped into doing a piece of low work that I don't like; but it is a very profound state of

slavery, to be kept, myself, low in the forehead, that I may not dislike low work.

You see, my friend, the dilemma is really an awkward one, whichever way you look at it. But, what is still worse, I am not puzzled only, at this part of my scheme, about the boys I shall have to make *workmen* of; I am just as much puzzled about the boys I shall have to make *nothing* of! Grant, that by hook or crook, by reason or rattan, I persuade a certain number of the roughest ones into some serviceable business, and get coats and shoes made for the rest,—what is the business of "the rest" to be? Naturally according to the existing state of things, one supposes that they are to belong to some of the gentlemanly professions; to be soldiers, lawyers, doctors, or clergymen. But alas, I shall not want any soldiers, of special skill or pugnacity? *All* my boys will be soldiers. So far from wanting any lawyers, of the kind that live by talking, I shall have the strongest possible objection to their appearance in the country. For doctors, I shall always entertain a profound respect; but when I get my athletic education established, of what help to them will my respect be? They will all starve! And for clergymen, it is true, I shall have a large number of episcopates—one over every hundred families—(and many positions of civil authority also, for civil officers, above them and below), but all these places will involve much hard work, and be anything but covetable; while, of clergymen's usual work, admonition, theological demonstration, and the like, I shall want very little done indeed, and that little done for nothing! for I will allow no man to admonish anybody, until he has previously earned his own dinner by more productive work than admonition.

Well, I wish, my friend, you would write me a word or two in answer to this, telling me your own ideas as to the proper issue of these difficulties. I should like to know what you think, and what you suppose others will think, before I tell you my own notions about the matter.

LETTER XVIII.

THE HARMFUL EFFECTS OF SERVILE EMPLOYMENTS.—THE POSSIBLE PRACTICE AND EXHIBITION OF SINCERE HUMILITY BY RELIGIOUS PERSONS.

April 7, 1867.

I HAVE been waiting these three days to know what you would say to my last questions; and now you send me two pamphlets of Combe's to read! I never read anything in spring-time (except the Ai, Ai, on the "sanguine flower inscribed with woe"); and besides if, as I gather from your letter, Combe thinks that among well-educated boys there would be a per-centage constitutionally inclined to be cobblers, or looking forward with unction to establishment in the oil and tallow line, or fretting themselves for a flunkey's uniform, nothing that he could say would make me agree with him. I know, as well as he does, the unconquerable differences in the clay of the human creature: and I know that, in the outset, whatever system of education you adopted, a large number of children could be made nothing of, and would necessarily fall out of the ranks, and supply candidates enough for degradation to common mechanical business, but this enormous difference in bodily and mental capacity has been mainly brought about by difference in occupation, and by direct mal-treatment; and in a few generations, if the poor were cared for, their marriages looked after, and sanitary law enforced, a beautiful type of face and form, and a high intelligence, would become all but universal, in a climate like this of England. Even as it is, the marvel is always to me, how the race resists, at least in its childhood, influences of ill-regulated birth, poisoned food, poisoned air, and soul neglect. I often see faces of children, as I walk through the black district of St. Giles's (lying, as it does, just between my own house and the British Museum), which, through all their pale and corrupt misery, recall the old "Non Angli," and recall it, not by their beauty, but by their sweetness of expression, even though signed already with trace and cloud of the coming life,—a life

so bitter that it would make the curse of the 137th Psalm true upon our modern Babylon, though we were to read it thus, "Happy shall *thy children* be, if one taketh and dasheth them against the stones."

Yes, very solemnly I repeat to you that in those worst treated children of the English race, I yet see the making of gentlemen and gentlewomen—not the making of dog-stealers and gin-drinkers, such as their parents were; and the child of the average English tradesman or peasant, even at this day, well schooled, will show no innate disposition such as must fetter him forever to the clod or the counter. You say that many a boy runs away, or would run away if he could, from good positions to go to sea. Of course he does. I never said I should have any difficulty in finding sailors, but I shall in finding fishmongers. I am at no loss for gardeners either, but what am I to do for greengrocers?

The fact is, a great number of quite necessary employments are, in the accuratest sense, "servile," that is, they sink a man to the condition of a serf, or unthinking worker, the proper state of an animal, but more or less unworthy of men; nay, unholy in some sense, so that a day is made "holy" by the fact of its being commanded, "Thou shalt do no *servile* work therein." And yet, if undertaken in a certain spirit, such work might be the holiest of all. If there were but a thread or two of sound fibre here and there left in our modern religion, so that the stuff of it would bear a real strain, one might address our two opposite groups of evangelicals and ritualists somewhat after this fashion:—"Good friends, these differences of opinion between you cannot but be painful to your Christian charity, and they are unseemly to us, the profane; and prevent us from learning from you what, perhaps, we ought. But, as we read your Book, we, for our part, gather from it that you might, without danger to your own souls, set an undivided example to us, for the benefit of ours. You, both of you, as far as we understand, agree in the necessity of humility to the perfection of your character. We often hear you, of Calvanistic persuasion, speaking of yourselves as 'sinful dust and ashes,'—would it then be inconsistent with your

feelings to make yourselves into 'serviceable' dust and ashes? We observe that of late many of our roads have been hardened and mended with cinders; now, if, in a higher sense, you could allow us to mend the roads of the world with *you* a little, it would be a great proof to us of your sincerity. Suppose only for a little while, in the present difficulty and distress, you were to make it a test of conversion that a man should regularly give Zacheus's portion, half his goods, to the poor, and at once adopt some disagreeable and despised, but thoroughly useful, trade? You cannot think that this would finally be to your disadvantage; you doubtless believe the texts, 'He that giveth to the poor lendeth to the Lord,' and 'He that would be the chief among you, let him be your servant.' The more you parted with, and the lower you stood, the greater would be your final reward, and final exaltation. You profess to despise human learning and worldly riches; leave both of these to *us;* undertake for us the illiterate and ill-paid employments which must deprive you of the privileges of society, and the pleasures of luxury. You cannot possibly preach your faith so forcibly to the world by any quantity of the finest words, as by a few such simple and painful acts; and over your counters, in honest retail business, you might preach a gospel that would sound in more ears than any that was ever proclaimed over pulpit cushions or tabernacle rails. And, whatever may be your gifts of utterance, you cannot but feel (studying St. Paul's Epistles as carefully as you do) that you might more easily and modestly emulate the practical teaching of the silent Apostle of the Gentiles than the speech or writing of his companion. Amidst the present discomforts of your brethren you may surely, with greater prospect of good to them, seek the title of Sons of Consolation, than of Sons of Thunder, and be satisfied with Barnabas's confession of faith (if you can reach no farther), who, 'having land, sold it, and brought the money and laid it at the Apostles' feet.'

"To you, on the other hand, gentlemen of the embroidered robe, who neither despise learning nor the arts, we know that sacrifices such as these would be truly painful, and might

at first appear inexpedient. But the doctrine of self-mortification is not a new one to you: and we should be sorry to think—we would not, indeed, for a moment dishonour you by thinking—that these melodious chants, and prismatic brightnesses of vitreous pictures, and floral graces of deep-wrought stone, were in any wise intended for your own poor pleasures, whatever profane attraction they may exercise on more fleshly-minded persons. And as you have certainly received no definite order for the painting, carving, or lighting up of churches, while the temple of the body of so many poor living Christians is so pale, so mis-shapen, and so ill-lighted; but have, on the contrary, received very definite orders for the feeding and clothing of such sad humanity, we may surely ask you, not unreasonably, to humiliate yourselves in the most complete way—not with a voluntary, but a sternly *in*voluntary humility—not with a show of wisdom in will-worship, but with practical wisdom, in all honour, to the satisfying of the flesh; and to associate yourselves in monasteries and convents for the better practice of useful and humble trades. Do not burn any more candles, but mould some; do not paint any more windows, but mend a few, where the wind comes in, in winter time, with substantial clear glass and putty. Do not vault any more high roofs, but thatch some low ones; and embroider rather on backs which are turned to the cold, than only on those which are turned to congregations. And you will have your reward afterwards, and attain, with all your flocks thus tended, to a place where you may have as much gold, and painted glass, and singing, as you like."

Thus much, it seems to me, one might say, with some hope of acceptance, to any very earnest member of either of our two great religious parties, if, as I say, their faith could stand a strain. I have not, however, based any of my imaginary political arrangements on the probability of its doing so; and I trust only to such general good nature and willingness to help each other, as I presume may be found among men of the world; to whom I should have to make quite another sort of speech, which I will endeavour to set down the heads of, for you, in next letter.

LETTER XIX.

THE GENERAL PRESSURE OF EXCESSIVE AND IMPROPER WORK, IN ENGLISH LIFE.

April 10, 1867.

I CANNOT go on to-day with the part of my subject I had proposed, for I was disturbed by receiving a letter last night, which I herewith enclose to you, and of which I wish you to print, here following, the parts I have not underlined :—

1 PHENE-STREET, CHELSEA, *April* 8, 1867.

MY DEAR R———: It is long since you have heard of me, and now I ask your patience with me for a little. I have but just returned from the funeral of my dear, dear friend ———, the first artist friend I made in London—a loved and prized one. For years past he had lived in the very humblest way, fighting his battle of life against mean appreciation of his talents, the wants of a rising family, and frequent attacks of illness, crippling him for months at a time, the wolf at the door meanwhile.

But about two years since his prospects brightened * * * and he had but a few weeks since ventured on removal to a larger house. His eldest boy of seventeen years, a very intelligent youth, so strongly desired to be a civil engineer that Mr. ———, not being able to pay the large premium required for his apprenticeship, had been made very glad by the consent of Mr. Penn, of Milwall, to receive him without a premium after the boy should have spent some time at King's College in the study of mechanics. The rest is a sad story. About a fortnight ago Mr. ——— was taken ill, and died last week, the doctors say, of sheer physical exhaustion, not thirty-nine years old, leaving eight young children, and his poor widow expecting her confinement, and so weak and ill as to be incapable of effort. This youth is the eldest, and the other children range downwards to a babe of eighteen months. There is not one who knew him, I believe, that will not give cheerfully, to their ability, for his widow and children ; but such aid will go but a little way in this painful case, but it

would be a real boon to this poor widow if some of her children could be got into an Orphan Asylum. * * *

If you are able to do anything I would send particulars of the age and sex of the children. * * *

I remain, dear sir, ever obediently yours,

FRED. J. SHIELDS.

P.S.—I ought to say that poor ——— has been quite unable to save, with his large family; and that they would be utterly destitute now, but for the kindness of some with whom he was professionally connected.

Now this case, of which you see the entire authenticity, is, out of the many, of which I hear continually, a *notably* sad one only in so far as the artist in question has died of distress while he was catering for the public amusement. Hardly a week now passes without some such misery coming to my knowledge; and the quantity of pain, and anxiety of daily effort, through the best part of life, ending all at last in utter grief, which the lower middle classes in England are now suffering, is so great that I feel constantly as if I were living in one great churchyard, with people all round me clinging feebly to the edges of the open graves, and calling for help, as they fall back into them, out of sight.

Now I want you to observe here, in a definite case, the working of your beautiful modern political economy of "supply and demand." Here is a man who could have "supplied" you with good and entertaining art—say for fifty good years—if you had paid him enough for his day's work to find him and his children peacefully in bread. But you like having your prints as cheap as possible—you triumph in the little that your laugh costs—you take all you can get from the man, give the least you can give to him—and you accordingly kill him at thirty-nine; and thereafter have his children to take care of, or to kill also, whichever you choose: but now, observe, you must take care of *them* for nothing, or not at all; and what you might have had good value for, if you had given it when it would have cheered the father's heart, you now can have no return for at all, to yourselves; and what you give to the

orphans, if it does not degrade them, at least afflicts, coming, not through their father's hand, its honest earnings, but from strangers.

Observe farther, whatever help the orphans may receive, will not be from the public at all. It will not be from those who profited by their father's labours; it will be chiefly from his fellow-labourers; or from persons whose money would have been beneficially spent in other directions, from whence it is drawn away to this need, which ought never to have occurred—while those who waste their money without doing any service to the public, will never contribute one farthing to this distress.

Now it is this double fault in the help—that it comes too late, and that the burden of it falls wholly on those who ought least to be charged with it, which would be corrected by that institution of overseers of which I spoke to you in the twelfth of these letters, saying, you remember, that they were to have farther legal powers, which I did not then specify, but which would belong to them chiefly in the capacity of public almoners, or help-givers, aided by their deacons, the reception of such help, in time of true need, being not held disgraceful, but honourable; since the fact of its reception would be so entirely public that no impostor or idle person could ever obtain it surreptitiously.

(11*th April.*) I was interrupted yesterday, and I am glad of it, for here happens just an instance of the way in which the unjust distribution of the burden of charity is reflected on general interests; I cannot help what taint of ungracefulness you or other readers of these letters may feel that I incur, in speaking, in this instance, of myself. If I could speak with the same accurate knowledge of any one else, most gladly I would; but I also think it right that, whether people accuse me of boasting or not, they should know that I practise what I preach. I had not intended to say what I now shall, but the coming of this letter last night just turns the balance of the decision with me. I enclose it with the other; you see it is one from my bookseller, Mr. Quaritch, offering me Fischer's work on the *Flora of Java*, and Latour's on *Indian Orchidaceæ*,

bound together, for twenty guineas. Now, I am writing a book on botany just now, for young people, chiefly on wild flowers, and I want these two books very much; but I simply cannot afford to buy them, because I sent my last spare twenty guineas to Mr. Shields yesterday for this widow. And though you may think it not the affair of the public that I have not this book on Indian flowers, it is their affair finally, that what I write for them should be founded on as broad knowledge as possible; whatever value my own book may or may not have, it will just be in a given degree worth *less* to them, because of my want of this knowledge.

So again—for having begun to speak of myself I will do so yet more frankly—I suppose that when people see my name down for a hundred pounds to the Cruikshank Memorial, and for another hundred to the Eyre Defence Fund, they think only that I have more money than I know what to do with. Well, the giving of those subscriptions simply decides the question whether or no I shall be able to afford a journey to Switzerland this year, in the negative; and I wanted to go, not only for health's sake, but to examine the junctions of the molasse sandstones and nagelfluh with the Alpine limestone, in order to complete some notes I meant to publish next spring on the geology of the great northern Swiss valley; notes which must now lie by me at least for another year; and I believe this delay (though I say it) will be really something of a loss to the travelling public, for the little essay was intended to explain to them, in a familiar way, the real wonderfulness of their favourite mountain, the Righi; and to give them some amusement in trying to find out where the many-coloured pebbles of it had come from. But it is more important that I should, with some stoutness, assert my respect for the genius and earnest patriotism of Cruikshank, and my much more than disrespect for the Jamaica Committee, than that I should see the Alps this year, or get my essay finished next spring; but I tell you the fact, because I want you to feel how, in thus leaving their men of worth to be assisted or defended only by those who deeply care for them, the public more or less cripple, to their own ultimate disadvantage, just

the people who could serve them in other ways; while the speculators and money-seekers, who are only making their profit out of the said public, of course take no part in the help of anybody. And even if the willing bearers could sustain the burden anywise adequately, none of us would complain; but I am certain there is no man, whatever his fortune, who is now engaged in any earnest offices of kindness to these sufferers, especially of the middle class, among his acquaintance, who will not bear me witness that for one we can relieve, we must leave three to perish. I have left three, myself, in the first three months of this year. One was the artist Paul Gray, for whom an appeal was made to me for funds to assist him in going abroad out of the bitter English winter. I had not the means by me, and he died a week afterwards. Another case was that of a widow whose husband had committed suicide, for whom application was made to me at the same time; and the third was a personal friend, to whom I refused a sum which he said would have saved him from bankruptcy. I believe six times as much would not have saved him; however, I refused, and he is ruined.

And observe, also, it is not the mere crippling of my means that I regret. It is the crippling of my temper, and waste of my time. The knowledge of all this distress, even when I can assist it,—much more when I cannot,—and the various thoughts of what I can and cannot, or ought and ought not, to do, are a far greater burden to me that the mere loss of the money. It is peremptorily not my business—it is not my gift, bodily or mentally, to look after other people's sorrow. I have enough of my own; and even if I had not, the sight of pain is not good for me. I don't want to be a bishop. In a most literal and sincere sense, "*nolo episcopari.*" I don't want to be an almoner, nor a counsellor, nor a Member of Parliament, nor a voter for Members of Parliament. (What would Mr. Holyoake say to me if he knew that I had never voted for anybody in my life, and never mean to do so!) I am essentially a painter and a leaf dissector; and my powers of thought are all purely mathematical, seizing ultimate principles only—never accidents; a line is always, to me, length

without breadth; it is not a cable or a crowbar; and though I can almost infallibly reason out the final law of anything, if within reach of my industry, I neither care for, nor can trace, the minor exigencies of its daily appliance. So, in every way, I like a quiet life; and I don't like seeing people cry, or die; and should rejoice, more than I can tell you, in giving up the full half of my fortune for the poor, provided I knew that the public would make Lord Overstone also give the half of his, and other people who were independent give the half of theirs; and then set men who were really fit for such office to administer the fund, and answer to us for nobody's perishing innocently; and so leave us all to do what we chose with the rest, and with our days, in peace.

Thus far of the public's fault in the matter. Next, I have a word or two to say of the sufferers' own fault—for much as I pity them, I conceive that none of them *do* perish altogether innocently. But this must be for next letter.

LETTER XX.

OF IMPROVIDENCE IN MARRIAGE IN THE MIDDLE CLASSES; AND OF THE ADVISABLE RESTRICTIONS OF IT.

April 12, 1867.

It is quite as well, whatever irregularity it may introduce in the arrangement of the general subject, that yonder sad letter warped me away from the broad inquiry, to this speciality, respecting the present distress of the middle classes. For the immediate cause of that distress, in their own imprudence, of which I have to speak to you to-day, is only to be finally vanquished by strict laws, which, though they have been many a year in my mind, I was glad to have a quiet hour of sunshine for the thinking over again, this morning. Sunshine which happily rose cloudless; and allowed me to meditate my tyrannies before breakfast, under the just-opened blossoms of my orchard, and assisted by much melodious advice from the birds; who (my gardener having positive orders never to

trouble any of them in anything, or object to their eating even my best pease if they like their flavour) rather now get *into* my way, than out of it, when they see me about the walks; and take me into most of their counsels in nest-building.

The letter from Mr. Shields, which interrupted us, reached me, as you see, on the evening of the 9th instant. On the morning of the 10th, I received another, which I herewith forward to you, for verification. It is—characteristically enough—dateless, so you must take the time of its arrival on my word. And substituting M. N. for the name of the boy referred to, and withholding only the address and name of the writer, you see that it may be printed word for word—as follows:—

> Sir,—May I beg for the favour of your presentation to Christ's Hospital for my youngest son, M. N. I have nine children, and no means to educate them. I ventured to address you, believing that my husband's name is not unknown to you as an artist.
>
> Believe me to remain faithfully yours,
>
> To John Ruskin, Esq. * * *

Now this letter is only a typical example of the entire class of those which, being a governor of Christ's Hospital, I receive, in common with all the other governors, at a rate of about three a day, for a month or six weeks from the date of our names appearing in the printed list of the governors who have presentations for the current year. Having been a governor now some twenty-five years, I have documentary evidence enough to found some general statistics upon: from which there have resulted two impressions on my mind, which I wish here specially to note to you, and I do not doubt but that all the other governors, if you could ask them, would at once confirm what I say. My first impression is, a heavy and sorrowful sense of the general feebleness of intellect of that portion of the British public which stands in need of presentations to Christ's Hospital. This feebleness of intellect is mainly shown in the nearly total unconsciousness of the writers that anybody else may want a presentation, beside themselves. With the exception here and there, of a soldier's or a sailor's widow,

hardly one of them seems to have perceived the existence of any distress in the world but their own; none know what they are asking for, or imagine, unless as a remote contingency, the possibility of its having been promised at a prior date. The second most distinct impression on my mind is, that the portion of the British public which is in need of presentations to Christ's Hospital, considers it a merit to have large families, with or without the means of supporting them!

Now it happened also (and remember, all this is strictly true, nor in the slightest particular represented otherwise than as it chanced; though the said chance brought thus together exactly the evidence I wanted for my letter to you) it happened, I say, that on this same morning of the 10th April, I became accidentally acquainted with a case of quite a different kind: that of a noble girl, who, engaged at sixteen, and having received several advantageous offers since, has remained for ten years faithful to her equally faithful lover; while, their circumstances rendering it, as they rightly considered, unjustifiable in them to think of marriage, each of them simply and happily, aided and cheered by the other's love, discharged the duties of their own separate positions in life.

In the nature of things, instances of this kind of noble life remain more or less concealed (while imprudence and error proclaim themselves by misfortune), but they are assuredly not unfrequent in our English homes. Let us next observe the political and national result of these arrangements. You leave your marriages to be settled by "supply and demand," instead of wholesome law. And thus among your youths and maidens, the improvident, incontinent, selfish, and foolish ones marry whether you will or not; and beget families of children, necessarily inheritors in a great degree of these parental dispositions; and for whom supposing they had the best dispositions in the world, you have thus provided, by way of educators, the foolishest fathers and mothers you could find (the only rational sentence in their letters, usually, is the invariable one, in which they declare themselves "incapable of providing for their children's education"). On the other

hand, whosoever is wise, patient, unselfish, and pure, among your youth, you keep maid or bachelor; wasting their best days of natural life in painful sacrifice, forbidding them their best help and best reward, and carefully excluding their prudence and tenderness from any offices of parental duty.

Is this not a beatific and beautifully sagacious system for a Celestial Empire, such as that of these British Isles?

I will not here enter into any statement of the physical laws which it is the province of our physicians to explain; and which are indeed at last so far beginning to be understood, that there is hope of the nation's giving some of the attention to the conditions affecting the race of man, which it has hitherto bestowed only on those which may better its races of cattle.

It is enough, I think, to say here that the beginning of all sanitary and moral law is in the regulation of marriage, and that, ugly and fatal as is every form and agency of license, no licentiousness is so mortal as licentiousness in marriage.

Briefly, then, and in main points, subject in minor ones to such modifications in detail as local circumstances and characters would render expedient, these following are laws such as a prudent nation would institute respecting its marriages. Permission to marry should be the reward held in sight of its youth during the entire latter part of the course of their education; and it should be granted as the national attestation that the first portion of their lives had been rightfully fulfilled. It should not be attainable without earnest and consistent effort, though put within the reach of all who were willing to make such effort; and the granting of it should be a public testimony to the fact, that the youth or maid to whom it was given had lived within their proper sphere, a modest and virtuous life, and had attained such skill in their proper handicraft, and in arts of household economy, as might give well-founded expectations of their being able honourably to maintain and teach their children.

No girl should receive her permission to marry before her 17th birthday, nor any youth before his 21st; and it should be a point of somewhat distinguished honour with both sexes

to gain their permission of marriage in the 18th and 22d year; and a recognized disgrace not to have gained it at least before the close of their 21st and 24th. I do not mean that they should in any wise hasten actual marriage; but only that they should hold it a point of honour to have the right to marry. In every year there should be two festivals, one on the first of May, and one at the feast of harvest home in each district, at which festivals their permissions to marry should be given publicly to the maidens and youths who had won them in that half year; and they should be crowned, the maids by the old French title of Rosières, and the youths, perhaps by some name rightly derived from one supposed signification of the word "bachelor" "laurel fruit," and so led in joyful procession, with music and singing, through the city street or village lane, and the day ended with feasting of the poor: but not with feasting theirs, except quietly, at their homes.

And every bachelor and rosière should be entitled to claim, if they needed it, according to their position in life, a fixed income from the State, for seven years from the day of their marriage, for the setting up of their homes; and however rich they might be by inheritance, their income should not be permitted to exceed a given sum, proportioned to their rank, for the seven years following that in which they had obtained their permission to marry, but should accumulate in the trust of the State, until that seventh year, in which they should be put (on certain conditions) finally in possession of their property; and the men, thus necessarily not before their twenty-eighth, nor usually later than their thirty-first year, become eligible to offices of State. So that the rich and poor should not be sharply separated in the beginning of the war of life; but the one supported against the first stress of it long enough to enable them by proper forethought and economy to secure their footing; and the other trained somewhat in the use of moderate means, before they were permitted to have the command of abundant ones. And of the sources from which these State incomes for the married poor should be supplied, or of the treatment of those of our youth whose

conduct rendered it advisable to refuse them permission to marry, I defer what I have to say till we come to the general subjects of taxation and criminal discipline, leaving the proposals made in this letter to bear, for the present, whatever aspect of mere romance and unreliable vision they probably may, and to most readers, such as they assuredly will. Nor shall I make the slightest effort to redeem them from these imputations; for though there is nothing in all their purport which would not be approved, as in the deepest sense "practical"—by the "Spirit of Paradise"—

> Which gives to all the self-same bent,
> Whose lives are wise and innocent,

—and though I know that national justice in conduct, and peace in heart, could by no other laws be so swiftly secured, I confess with much *dis*peace of heart, that both justice and happiness have at this day become, in England, "romantic impossibilities."

LETTER XXI.

OF THE DIGNITY OF THE FOUR FINE ARTS; AND OF THE PROPER SYSTEM OF RETAIL TRADE.

April 15, 1867.

I RETURN now to the part of the subject at which I was interrupted—the inquiry as to the proper means of finding persons willing to maintain themselves and others by degrading occupations.

That, on the whole, simply manual occupations *are* degrading, I suppose I may assume you to admit; at all events, the fact is so, and I suppose few general readers will have any doubt of it.[1]

[1] Many of my working readers have disputed this statement eagerly, feeling the good effect of work in themselves; but observe, I only say, *simply* or *totally* manual work; and that, alone, *is* degrading, though often in measure refreshing, wholesome, and necessary. So it is highly necessary and wholesome to eat sometimes; but degrading to eat all

Granting this, it follows as a direct consequence that it is the duty of all persons in higher stations of life, by every means in their power, to diminish their demand for work of such kind, *and to live with as little aid from the lower trades* as they can possibly contrive.

I suppose you see that this conclusion is not a little at variance with received notions on political economy? It is popularly supposed that it benefits a nation to invent a want. But the fact is, that the true benefit is in extinguishing a want—in living with as few wants as possible.

I cannot tell you the contempt I feel for the common writers on political economy, in their stupefied missing of this first principle of all human economy—individual or political—to live, namely, with as few wants as possible, and to waste nothing of what is given you to supply them.

This ought to be the first lesson of every rich man's political code. "Sir," his tutor should early say to him, "you are so placed in society—it may be for your misfortune, it *must* be for your trial—that you are likely to be maintained all your life by the labour of other men. You will have to make shoes for nobody, but some one will have to make a great many for you. You will have to dig ground for nobody, but some one will have to dig through every summer's hot day for you. You will build houses and make clothes for no one, but many a rough hand must knead clay, and many an elbow be crooked to the stitch, to keep that body of yours warm and fine. Now remember, whatever you and your work may be worth, the less your keep costs, the better. It does not cost money only. It costs degradation. You do not merely employ these people. You also tread upon them. It cannot be helped;—you have your place, and they have theirs; but see that you tread as lightly as possible, and on as few as possible. What food, and clothes, and lodging, you honestly need, for your health and peace, you may righteously take.

day, as to labour with the hands all day. But it is not degrading to think all day—if you can. A highly bred court lady, rightly interested in politics and literature, is a much finer type of the human creature than a servant of all work, however clever and honest.

See that you take the plainest you can serve yourself with—that you waste or wear nothing vainly;—and that you employ no man in furnishing you with any useless luxury." That is the first lesson of Christian—or human—economy; and depend upon it, my friend, it is a sound one, and has every voice and vote of the spirits of Heaven and earth to back it, whatever views the Manchester men, or any other manner of men, may take respecting "demand and supply." Demand what you deserve, and you shall be supplied with it, for your good. Demand what you do *not* deserve, and you shall be supplied with something which you have not demanded, and which Nature perceives that you deserve, quite to the contrary of your good. That is the law of your existence, and if you do not make it the law of your resolved acts—so much, precisely, the worse for you and all connected with you.

Yet observe, though it is out of its proper place said here, this law forbids no luxury which men are not degraded in providing. You may have Paul Veronese to paint your ceiling, if you like, or Benvenuto Cellini to make cups for you. But you must not employ a hundred divers to find beads to stitch over your sleeve. (Did you see the account of the sales of the Esterhazy jewels the other day?)

And the degree in which you recognize the difference between these two kinds of services, is precisely what makes the difference between your being a civilized person or a barbarian. If you keep slaves to furnish forth your dress—to glut your stomach—sustain your indolence—or deck your pride, you are a barbarian. If you keep servants, properly cared for, to furnish you with what you verily want, and no more than that—you are a "civil" person—a person capable of the qualities of citizenship. (Just look to the note on Liebig's idea that civilization means the consumption of coal, page 87 of the Crown of Wild Olive,[1] and please observe the sentence at the end of it, which signifies a good deal of what I have to expand here,—"Civilization is the making of civil persons.")

Now, farther, observe that in a truly civilized and disci-

[1] Appendix 9.

plined state, no man would be allowed to meddle with any material who did not know how to make the best of it. In other words, the arts of working in wood, clay, stone, and metal, would all be *fine* arts (working in iron for machinery becoming an entirely distinct business). There would be no joiner's work, no smith's, no pottery nor stone-cutting, so debased in character as to be entirely unconnected with the finer branches of the same art; and to at least one of these finer branches (generally in metal work) every painter and sculptor would be necessarily apprenticed during some years of his education. There would be room, in these four trades alone, for nearly every grade of practical intelligence and productive imagination.

But it should not be artists alone who are exercised early in these crafts. It would be part of my scheme of physical education that every youth in the State—from the King's son downwards—should learn to do something finely and thoroughly with his hand, so as to let him know what *touch* meant; and what stout craftmanship meant; and to inform him of many things besides, which no man can learn but by some severely accurate discipline in doing. Let him once learn to take a straight shaving off a plank, or draw a fine curve without faltering, or lay a brick level in its mortar; and he has learned a multitude of other matters which no lips of man could ever teach him. He might choose his craft, but whatever it was, he should learn it to some sufficient degree of true dexterity: and the result would be, in after life, that among the middle classes a good deal of their house furniture would be made, and a good deal of rough work, more or less clumsily, but not ineffectively, got through, by the master himself and his sons, with much furtherance of their general health and peace of mind, and increase of innocent domestic pride and pleasure, and to the extinction of a great deal of vulgar upholstery and other mean handicraft.

Farther. A great deal of the vulgarity, and nearly all the vice, of retail commerce, involving the degradation of persons occupied in it, depends simply on the fact that their minds are always occupied by the vital (or rather mortal) question of

profits. I should at once put an end to this source of baseness by making all retail dealers merely salaried officers in the employ of the trade guilds; the stewards, that is to say, of the saleable properties of those guilds, and purveyors of such and such articles to a given number of families. A perfectly well-educated person might without the least degradation hold such an office as this, however poorly paid; and it would be precisely the fact of his being well educated which would enable him to fulfil his duties to the public without the stimulus of direct profit. Of course the current objection to such a system would be that no man, for a regularly paid salary, would take pains to please his customers; and the answer to that objection is, that if you can train a man to so much unselfishness as to offer himself fearlessly to the chance of being shot, in the course of his daily duty, you can most assuredly, if you make it also a point of honour with him, train him to the amount of self-denial involved in looking you out with care such a piece of cheese or bacon as you have asked for.

You see that I have already much diminished the number of employments involving degradation; and raised the character of many of those that are left. There remain to be considered the necessarily painful or mechanical works of mining, forging, and the like: the unclean, noisome, or paltry manufactures—the various kinds of transport—(by merchant shipping, etc.)—and the conditions of menial service.

It will facilitate the examination of these if we put them for the moment aside, and pass to the other division of our dilemma, the question, namely, what kind of lives our gentlemen and ladies are to live, for whom all this hard work is to be done.

LETTER XXII.

OF THE NORMAL POSITION AND DUTIES OF THE UPPER CLASSES.—GENERAL STATEMENT OF THE LAND QUESTION.

April 17, 1867.

In passing now to the statement of conditions affecting the interests of the upper classes, I would rather have addressed these closing letters to one of themselves than to you, for it is with their own faults and needs that each class is primarily concerned. As however, unless I kept the letters private, this change of their address would be but a matter of courtesy and form, not of any true prudential use; and as besides I am now no more inclined to reticence—prudent or otherwise; but desire only to state the facts of our national economy as clearly and completely as may be, I pursue the subject without respect of persons.

Before examining what the occupation and estate of the upper classes ought, as far as may reasonably be conjectured, finally to become, it will be well to set down in brief terms what they actually have been in past ages: for this, in many respects, they must also always be. The upper classes, broadly speaking, are always originally composed of the best-bred (in the merely animal sense of the term), the most energetic, and most thoughtful, of the population, who either by strength of arm seize the land from the rest, and make slaves of them, or bring desert land into cultivation, over which they have therefore, within certain limits, true personal right; or by industry, accumulate other property, or by choice devote themselves to intellectual pursuits, and, though poor, obtain an acknowledged superiority of position, shown by benefits conferred in discovery, or in teaching, or in gifts of art. This is all in the simple course of the law of nature; and the proper offices of the upper classes, thus distinguished from the rest, become, therefore, in the main threefold:—

(A) Those who are strongest of arm have for their proper function the restraint and punishment of vice, and the general

maintenance of law and order; releasing only from its original subjection to their power that which truly deserves to be emancipated.

(B) Those who are superior by forethought and industry, have for their function to be the providences of the foolish, the weak, and the idle; and to establish such systems of trade and distribution of goods as shall preserve the lower orders from perishing by famine, or any other consequence of their carelessness or folly, and to bring them all, according to each man's capacity, at last into some harmonious industry.

(C) The third class, of scholars and artists, of course have for function the teaching and delighting of the inferior multitude.

The office of the upper classes, then, as a body, is to keep order among their inferiors, and raise them always to the nearest level with themselves of which those inferiors are capable. So far as they are thus occupied, they are invariably loved and reverenced intensely by all beneath them, and reach, themselves, the highest types of human power and beauty.

This, then, being the natural ordinance and function of aristocracy, its corruption, like that of all other beautiful things under the Devil's touch, is a very fearful one. Its corruption is, that those who ought to be the rulers and guides of the people, forsake their task of painful honourableness; seek their own pleasure and pre-eminence only; and use their power, subtlety, conceded influence, prestige of ancestry, and mechanical instrumentality of martial power, to make the lower orders toil for them, and feed and clothe them for nothing, and become in various ways their living property, goods, and chattels, even to the point of utter regardlessness of whatever misery these serfs may suffer through such insolent domination, or they themselves, their masters, commit of crime to enforce it.

And this is especially likely to be the case when means of various and tempting pleasure are put within the reach of the upper classes by advanced conditions of national commerce and knowledge: and it is *certain* to be the case as soon as po-

sition among those upper classes becomes any way purchaseable with money, instead of being the assured measure of some kind of worth (either strength of hand, or true wisdom of conduct, or imaginative gift). It has been becoming more and more the condition of the aristocracy of Europe, ever since the fifteenth century; and is gradually bringing about its ruin, and in that ruin, checked only by the power which here and there a good soldier or true statesman achieves over the putrid chaos of its vain policy, the ruin of all beneath it; which can be arrested only, either by the repentance of that old aristocracy (hardly to be hoped), or by the stern substitution of other aristocracy worthier than it. Corrupt as it may be, it and its laws together, I would at this moment, if I could, fasten every one of its institutions down with bands of iron and trust for all progress and help against its tyranny simply to the patience and strength of private conduct. And if I had to choose, I would tenfold rather see the tyranny of old Austria triumphant in the old and new worlds, and trust to the chance (or rather the distant certainty) of some day seeing a true Emperor born to its throne, than, with every privilege of thought and act, run the most distant risk of seeing the thoughts of the people of Germany and England become like the thoughts of the people of America.*

* My American friends, of whom one, Charles Eliot Norton, of Cambridge, is the best I have in the world, tell me I know nothing about America. It may be so, and they must do me the justice to observe that I, therefore, usually *say* nothing about America. But this I say, because the Americans as a nation set their trust in liberty and in equality, of which I detest the one, and deny the possibility of the other; and because, also, as a nation, they are wholly undesirous of Rest, and incapable of it; irreverent of themselves, both in the present and in the future; discontented with what they are, yet having no ideal of anything which they desire to become, as the tide of the troubled sea, when it *cannot* rest.

Some following passages in this letter, containing personal references which might, in permanence, have given pain or offence, are now omitted—the substance of them being also irrelevant to my main purpose. These few words about the American war, with which they concluded, are, I think, worth retaining:—"All methods of right Government are to be communicated to foreign nations by perfectness of example and

But, however corrupted, the aristocracy of any nation may thus be always divided into three great classes. First, the landed proprietors and soldiers, essentially one political body (for the possession of land can only be maintained by military power); secondly, the moneyed men and leaders of commerce; thirdly, the professional men and masters in science, art, and literature.

And we were to consider the proper duties of all these, and the laws probably expedient respecting them. Whereupon, in the outset we are at once brought face to face with the great land question.

Great as it may be, it is wholly subordinate to those we have hitherto been considering. The laws you make regarding methods of labour, or to secure the genuineness of the things produced by it, affect the entire moral state of the nation, and all possibility of human happiness for them. The mode of distribution of the land only affects their numbers. By this or that law respecting land, you decide whether the nation shall consist of fifty or of a hundred millions. But by this or that law respecting work, you decide whether the given number of millions shall be rogues, or honest men;—shall be wretches, or happy men. And the question of numbers is wholly immaterial, compared with that of character; or rather, its own materialness depends on the prior determination of character. Make your nation consist of knaves, and, as Emerson said long ago, it is but the case of any other vermin—"the more, the worse." Or, to put the matter in narrower limits, it is a matter of no final concern to any parent whether he shall have two children, or four; but matter of quite final concern whether those he has, shall, or shall not,

gentleness of patiently expanded power, not suddenly, nor at the bayonet's point. And though it is the duty of every nation to interfere, at bayonet point, if they have the strength to do so, to save any oppressed multitude, or even individual, from manifest violence, it is wholly unlawful to interfere in such matter, except with sacredly pledged limitation of the objects to be accomplished in the oppressed person's favour, and with absolute refusal of all selfish advantage and *increase of territory or of political power* which might otherwise accrue from the victory."

deserve to be hanged. The great difficulty in dealing with the land question at all arises from the false, though very natural, notion on the part of many reformers, and of large bodies of the poor, that the division of the land among the said poor would be an immediate and everlasting relief to them. An *immediate* relief it would be to the extent of a small annual sum (you may easily calculate how little, if you choose) to each of them; on the strength of which accession to their finances, they would multiply into as much extra personality as the extra pence would sustain, and at that point be checked by starvation, exactly as they are now.

Any other form of pillage would benefit them only in like manner; and in reality the difficult part of the question respecting numbers is, not where they shall be arrested, but what shall be the method of their arrest.

An island of a certain size has standing room only for so many people; feeding ground for a great many fewer than could stand on it. Reach the limits of your feeding ground, and you must cease to multiply, must emigrate, or starve. The modes in which the pressure is gradually brought to bear on the population depend on the justice of your laws; but the pressure itself must come at last, whatever the distribution of the land. And arithmeticians seem to me a little slow to remark the importance of the old child's puzzle about the nails in the horseshoe—when it is populations that are doubling themselves, instead of farthings.

The essential land question then is to be treated quite separately from that of the methods of restriction of population. The land question is—At what point will you resolve to stop? It is separate matter of discussion how you are to stop at it.

And this essential land question—"At what point will you stop?"—is itself twofold. You have to consider first, by what methods of land distribution you can maintain the greatest number of healthy persons; and secondly, whether, if by any other mode of distribution and relative ethical laws, you can raise their character, while you diminish their numbers, such sacrifice should be made, and to what extent?

I think it will be better, for clearness sake, to end this letter with the putting of these two queries in their decisive form, and to reserve suggestions of answer for my next.

LETTER XXIII.

OF THE JUST TENURE OF LANDS: AND THE PROPER FUNCTIONS OF HIGH PUBLIC OFFICERS.

20th April, 1867.

I MUST repeat to you, once more, before I proceed, that I only enter on this part of our inquiry to complete the sequence of its system and explain fully the bearing of former conclusions, and not for any immediately practicable good to be got out of the investigation. Whatever I have hitherto urged upon you, it is in the power of all men quietly to promote, and finally to secure, by the patient resolution of personal conduct; but no action could be taken in redistribution of land, or in limitation of the incomes of the upper classes, without grave and prolonged civil disturbance.

Such disturbance, however, is only too likely to take place, if the existing theories of political economy are allowed credence much longer. In the writings of the vulgar economists, nothing more excites my indignation than the subterfuges by which they endeavour to accommodate their pseudo-science to the existing abuses of wealth by disguising the true nature of rent. I will not waste time in exposing their fallacies, but will put the truth for you into as clear a shape as I can.

Rent, of whatever kind, is, briefly, the price continuously paid for the loan of the property of another person. It may be too little, or it may be just, or exorbitant, or altogether unjustifiable, according to circumstances. Exorbitant rents can only be exacted from ignorant or necessitous rent payers; and it is one of the most necessary conditions of state economy that there should be clear laws to prevent such exaction.

I may interrupt myself for a moment to give you an instance of what I mean. The most wretched houses of the poor in Lon-

don often pay ten or fifteen per cent. to the landlord ; and I have known an instance of sanitary legislation being hindered, to the loss of many hundreds of lives, in order that the rents of a nobleman, derived from the necessities of the poor, might not be diminished. And it is a curious thing to me to see Mr. J. S. Mill foaming at the mouth, and really afflicted conscientiously, because he supposes one man to have been unjustly hanged, while by his own failure (I believe, *wilful* failure) in stating clearly to the public one of the first elementary truths of the science he professes, he is aiding and abetting the commission of the cruellest possible form of murder on many thousands of persons yearly, for the sake simply of putting money into the pockets of the landlords. I felt this evil so strongly that I bought, in the worst part of London, one freehold and one leasehold property, consisting of houses inhabited by the lowest poor ; in order to try what change in their comfort and habits I could effect by taking only a just rent, but that firmly. The houses of the leasehold pay me five per cent.; the families that used to have one room in them have now two ; and are more orderly and hopeful besides ; and there is a surplus still on the rents they pay, after I have taken my five per cent., with which, if all goes well, they will eventually be able to buy twelve years of the lease from me. The freehold pays three per cent., with similar results in the comfort of the tenant. This is merely an example of what might be done by firm State action in such matters.

Next, of wholly unjustifiable rents. These are for things which are not, and which it is criminal to consider as, personal or exchangeable property. Bodies of men, land, water, and air, are the principal of these things.

Parenthetically, may I ask you to observe, that though a fearless defender of some forms of slavery, I am no defender of the slave *trade*. It is by a blundering confusion of ideas between *governing* men, and *trading in* men, and by consequent interference with the restraint, instead of only with the sale, that most of the great errors in action have been caused among the emancipation men. I am prepared, if the need be clear to my own mind, and if the power is in my hands, to

throw men into prison, or any other captivity—to bind them or to beat them—and force them for such periods, as I may judge necessary, to any kind of irksome labour; and on occasion of desperate resistance, to hang or shoot them. But I will not *sell* them.

Bodies of men, or women, then (and much more, as I said before, their souls), must not be bought or sold. Neither must land, nor water, nor air.

Yet all these may on certain terms be bound, or secured in possession, to particular persons under certain conditions. For instance, it may be proper at a certain time, to give a man permission to possess land, as you give him permission to marry; and farther, if he wishes it and works for it, to secure to him the land needful for his life, as you secure his wife to him; and make both utterly his own, without in the least admitting his right to buy other people's wives, or fields, or to sell his own.

And the right action of a State respecting its land is, indeed, to secure it in various portions to those of its citizens who deserve to be trusted with it, according to their respective desires, and proved capacities; and after having so secured it to each, to exercise only such vigilance over his treatment of it as the State must give also to his treatment of his wife and servants; for the most part leaving him free, but interfering in cases of gross mismanagement or abuse of power. And in the case of great old families, which always ought to be, and in some measure, however decadent, still truly are, the noblest monumental architecture of the kingdom, living temples of sacred tradition and hero's religion, so much land ought to be granted to them in perpetuity as may enable them to live thereon with all circumstances of state and outward nobleness; *but their income must in no wise be derived from the rents of it,* nor must they be occupied (even in the most distant or subordinately administered methods), in the exaction of rents. That is not noblemen's work. Their income must be fixed, and paid them by the State, as the King's is.

So far from their land being to them a source of income, it should be on the whole costly to them, being kept over

great part of it in conditions of natural grace, which return no rent but their loveliness; and the rest made, at whatever cost, exemplary in perfection of such agriculture as developes the happiest pleasant life; agriculture which, as I will show you hereafter, must reject the aid of all mechanism except that of instruments guided sclely by the human hand, or by animal, or directly natural forces; and which, therefore, cannot compete for profitableness with agriculture carried on by aid of machinery.

And now for the occupation of this body of men, maintained at fixed perennial cost of the State.

You know I said I should want no soldiers of special skill or pugnacity, for all my boys would be soldiers. But I assuredly want *captains* of soldiers, of special skill and pugnacity. And also, I said I should strongly object to the appearance of any lawyers in my territory. Meaning, however, by lawyers, people who live by arguing about law—not people appointed to administer law; and people who live by eloquently misrepresenting facts—not people appointed to discover and plainly represent them.

Therefore, the youth of this landed aristocracy are to be trained in my schools to these two great callings, not *by* which, but *in* which, they are to live.

They are to be trained, all of them, in perfect science of war, and in perfect science of essential law. And from their body are to be chosen the captains and the judges of England, its advocates, and generally its State officers, all such functions being held for fixed pay (as already our officers of the Church and army are paid), and no function connected with the administration of law ever paid by casual fee. And the head of such family should, in his own right, having passed due (and high) examination in the science of law, and not otherwise, be a judge, law-ward or Lord, having jurisdiction both in civil and criminal cases, such as our present judges have, after such case shall have been fully represented before, and received verdict from, a jury, composed exclusively of the middle or lower orders, and in which no member of the aristocracy should sit. But from the decision of these juries,

or from the Lord's sentence, there should be a final appeal to a tribunal, the highest in the land, held solely in the King's name, and over which, in the capital, the King himself should preside, and therein give judgment on a fixed number of days in each year; and in other places and at other times, Judges appointed by election (under certain conditions) out of any order of men in the State (the election being national, not provincial), and all causes brought before these judges should be decided, without appeal, by their own authority; not by juries. This, then, recasting it for you into brief view, would be the entire scheme of State authorities :—

1. The King: exercising, as part both of his prerogative and his duty, the office of a supreme judge at stated times in the central court of appeal of his kingdom.

2. Supreme judges appointed by national election; exercising sole authority in courts of final appeal.

3. Ordinary judges, holding the office hereditarily under conditions; and with power to add to their number (and liable to have it increased if necessary by the King's appointment): the office of such judges being to administer the national laws under the decision of juries.

4. State officers charged with the direction of public agency in matters of public utility.

5. Bishops, charged with offices of supervision and aid, to family by family, and person by person.

6. The officers of war, of various ranks.

7. The officers of public instruction, of various ranks.

I have sketched out this scheme for you somewhat prematurely, for I would rather have conducted you to it step by step, and as I brought forward the reasons for the several parts of it; but it is on other grounds desirable that you should have it to refer to, as I go on.

Without depending anywise upon nomenclature, yet holding it important as a sign and record of the meanings of things, I may tell you further that I should call the elected supreme Judges, "Princes;" the hereditary Judges, "Lords;" and the officers of public guidance, "Dukes;" and that the social rank of these persons would be very closely

correspondent to that implied by such titles under our present constitution; only much more real and useful. And in conclusion of this letter, I will but add, that if you, or other readers, think it idle of me to write or dream of such things; as if any of them were in our power, or within possibility of any near realisation, and above all, vain to write of them to a workman at Sunderland: you are to remember what I told you at the beginning, that I go on with this part of my subject in some fulfilment of my long-conceived plan, too large to receive at present any deliberate execution from my failing strength (being the body of the work to which *Munera Pulveris* was intended merely for an introduction); and that I address it to you because I know that the working men of England must for some time be the only body to which we can look for resistance to the deadly influence of moneyed power.

I intend, however, to write to you at this moment one more letter, partly explanatory of minor details necessarily omitted in this, and chiefly of the proper office of the soldier; and then I must delay the completion of even this poor task until after the days have turned, for I have quite other work to do in the brightness of the full-opened spring.

P. S.—As I have used somewhat strong language, both here and elsewhere, of the equivocations of the economists on the subject of rent, I had better refer you to one characteristic example. You will find in paragraph 5th and 6th of Book II., chap. 2, of Mr. Mill's *Principles* that the right to tenure of land is based, by his admission, only on the proprietor's being its improver.

Without pausing to dwell on the objection that land cannot be improved beyond a certain point, and that, at the reaching of that point, farther claim to tenure would cease, on Mr. Mill's principle,—take even this admission, with its proper subsequent conclusion, that "in no sound theory of private property was it ever contemplated that the proprietor of land should be merely a sinecurist quartered on it." Now, had that conclusion been farther followed, it would have compelled the admission that all rent was unjustifiable which nor-

mally maintained any person in idleness; which is indeed the whole truth of the matter. But Mr. Mill instantly retreats from this perilous admission; and after three or four pages of discussion (quite accurate for *its* part) of the limits of power in management of the land itself (which apply just as strictly to the peasant proprietor as to the cottier's landlord), he begs the whole question at issue in one brief sentence, slipped cunningly into the middle of a long one which appears to be telling all the other way, and in which the fatal assertion (of the right to rent) nestles itself, as if it had been already proved,—thus I italicise the unproved assertion in which the venom of the entire falsehood is concentrated.

"Even in the case of cultivated land, a man whom, though only one among millions, the law permits to hold thousands of acres as his single share, is not entitled to think that all this is given to him to use and abuse, and deal with it as if it concerned nobody but himself. *The rents or profits which he can obtain from it are his, and his only;* but with regard to the land, in everything which he abstains from doing, he is morally bound, and should, whenever the case admits, be legally compelled, to make his interest and pleasure consistent with the public good."

I say, this sentence in italics is slipped *cunningly* into the long sentence, as if it were of no great consequence; and above I have expressed my belief that Mr. Mill's equivocations on this subject are wilful. It is a grave accusation; but I cannot, by any stretch of charity, attribute these misrepresentations to absolute dulness and bluntness of brain, either in Mr. Mill or his follower, Mr. Fawcett. Mr. Mill is capable of immense involuntary error; but his involuntary errors are usually owing to his seeing only one or two of the many sides of a thing: not to obscure sight of the side he *does* see. Thus, his "Essay on Liberty" only takes cognisance of facts that make for liberty, and of none that make for restraint. But in its statement of all that can be said for liberty, it is so clear and keen that I have myself quoted it before now as the best authority on that side. And if arguing in favor of Rent, absolutely, and with clear explanation of what it was, he had then defended

it with all his might, I should have attributed to him only the honest shortsightedness of partisanship ; but when I find his defining sentences full of subtle entanglement and reserve—and that reserve held throughout his treatment of this particular subject—I cannot, whether I utter the suspicion or not, keep the sense of wilfulness in the misrepresentation from remaining in my mind. And if there be indeed ground for this blame, and Mr. Mill, for fear of fostering political agitation,[1] *has* disguised what he knows to be facts about rent, I would ask him as one of the leading members of the Jamaica Committee, which is the greater crime, boldly to sign warrant for the sudden death of one man, known to be an agitator, in the immediate outbreak of such agitation, or by equivocation in a scientific work, to sign warrants for the deaths of thousands of men in slow misery, for *fear* of an agitation which has not begun ; and if begun, would be carried on by debate, not by the sword ?

LETTER XXIV.

THE OFFICE OF THE SOLDIER.

April 22, 1867.

I MUST once more deprecate your probable supposition that I bring forward this ideal plan of State government, either with any idea of its appearing, to our present public mind, practicable even at a remote period, or with any positive and obstinate adherence to the particular form suggested. There are no wiser words among the many wise ones of the most rational and keen-sighted of old English men of the world, than these :—

> "For forms of government let fools contest ;
> That which is best administered is best."

[1] With at last the natural consequences of cowardice,—nitroglycerine and fireballs ! Let the upper classes speak the truth about themselves boldly, and they will know how to defend themselves fearlessly. It is equivocation in principle, and dereliction from duty, which melt at last into tears in a mob's presence.—(Dec. 16th, 1867.)

For, indeed, no form of government is of any use among bad men ; and any form will work in the hands of the good ; but the essence of all government among good men is this, that it is mainly occupied in the *production and recognition of human worth*, and in the detection and extinction of human unworthiness ; and every Government which produces and recognizes worth, will also inevitably use the worth it has found to govern with ; and therefore fall into some approximation to such a system as I have described. And, as I told you, I do not contend for names, nor particular powers—though I state those which seem to me most advisable ; on the contrary, I know that the precise extent of authorities must be different in every nation at different times, and ought to be so, according to their circumstances and character ; and all that I assert with confidence is the necessity, within afterwards definable limits, of *some such* authorities as these ; that is to say,

I. An *observant* one :—by which all men shall be looked after and taken note of.

II. A *helpful* one, from which those who need help may get it.

III. A *prudential* one, which shall not let people dig in wrong places for coal, nor make railroads where they are not wanted ; and which shall also, with true providence, insist on their digging in right places for coal, in a safe manner, and making railroads where they *are* wanted.

IV. A *martial* one, which will punish knaves, and make idle persons work.

V. An *instructive* one, which shall tell everybody what it is their duty to know, and be ready pleasantly to answer questions if anybody asks them.

VI. A *deliberate* and *decisive* one, which shall judge by law, and amend or make law ;

VII. An exemplary one, which shall show what is loveliest in the art of life.

You may divide or name those several offices as you will, or they may be divided in practice as expediency may recommend ; the plan I have stated merely puts them all into the simplest forms and relations.

You see I have just defined the martial power as that "which punishes knaves and makes idle persons work." For that is indeed the ultimate and perennial soldiership; that is the essential warrior's office to the end of time. "There is no discharge in that war." To the compelling of sloth, and the scourging of sin, the strong hand will have to address itself as long as this wretched little dusty and volcanic world breeds nettles, and spits fire. The soldier's office at present is indeed supposed to be the defence of his country against other countries; but that is an office which—Utopian as you may think the saying—will soon now be extinct. I say so fearlessly, though I say it with wide war threatened, at this moment, in the East and West. For observe what the standing of nations on their defence really means. It means that, but for such armed attitude, each of them would go and rob the other; that is to say, that the majority of active persons in every nation are at present—thieves. I am very sorry that this should still be so; but it will not be so long. National exhibitions, indeed, will not bring peace; but national education will, and that is soon coming. I can judge of this by my own mind, for I am myself naturally as covetous a person as lives in this world, and am as eagerly-minded to go and steal some things the French have got, as any housebreaker could be, having clue to attractive spoons. If I could by military incursion carry off Paul Veronese's "Marriage in Cana," and the "Venus Victrix" and the "Hours of St. Louis," it would give me the profoundest satisfaction to accomplish the foray successfully; nevertheless, being a comparatively educated person, I should most assuredly not give myself that satisfaction, though there were not an ounce of gunpowder, nor a bayonet, in all France. I have not the least mind to rob anybody, however much I may covet what they have got; and I know that the French and British public may and will, with many other publics, be at last brought to be of this mind also; and to see farther that a nation's real strength and happiness do not depend on properties and territories, nor on machinery for their defence; but on their getting such territory as they *have*, well filled with none but

respectable persons. Which is a way of *infinitely* enlarging one's territory, feasible to every potentate ; and dependent no wise on getting Trent turned, or Rhine-edge reached.

Not but that, in the present state of things, it may often be soldiers' duty to seize territory, and hold it strongly ; but only from banditti, or savage and idle persons.

Thus, both Calabria and Greece ought to have been irresistibly occupied long ago. Instead of quarrelling with Austria about Venice, the Italians ought to have made a truce with her for ten years, on condition only of her destroying no monuments, and not taxing Italians more than Germans ; and then thrown the whole force of their army on Calabria, shot down every bandit in it in a week, and forced the peasantry of it into honest work on every hill side, with stout and immediate help from the soldiers in embanking streams, building walls, and the like ; and Italian finance would have been a much pleasanter matter for the King to take account of by this time ; and a fleet might have been floating under Garganus strong enough to sweep every hostile sail out of the Adriatic, instead of a disgraced and useless remnant of one, about to be put up to auction.

And similarly, *we* ought to have occupied Greece instantly, when they asked us, whether Russia liked it or not ; given them an English king, made good roads for them, and stout laws ; and kept them, and their hills and seas, with righteous shepherding of Arcadian fields, and righteous ruling of Salaminian wave, until they could have given themselves a Greek king of men again ; and obeyed him, like men.

April 24.

It is strange that just before I finish work for this time, there comes the first real and notable sign of the victory of the principles I have been fighting for, these seven years. It is only a newspaper paragraph, but it means much. Look at the second column of the 11th page of yesterday's *Pall Mall Gazette*. The paper has taken a wonderful fit of misprinting lately (unless my friend John Simon has been knighted on his way to Weimar, which would be much too right and good a

thing to be a likely one); but its straws of talk mark which way the wind blows perhaps more early than those of any other journal—and look at the question it puts in that page, "Whether political economy be the sordid and materialistic science some account it, or almost the noblest on which thought can be employed?" Might not you as well have determined that question a little while ago, friend Public? and known what political economy *was*, before you talked so much about it?

But, hark, again—"Ostentation, parental pride, and a host of moral" (immoral?) "qualities must be recognized as among the springs of industry; political economy should not ignore these, but, to discuss them, *it must abandon its pretentions to the precision of a pure science.*"

Well done the *Pall Mall!* Had it written "Prudence and parental affection," instead of "Ostentation and parental pride," "must be recognized among the springs of industry," it would have been still better; and it would then have achieved the expression of a part of the truth, which I put into clear terms in the first sentence of *Unto this Last*, in the year 1862—which it has thus taken five years to get half way into the public's head.

"Among the delusions which at different periods have possessed themselves of the minds of large masses of the human race, perhaps the most curious—certainly the least creditable—is the modern *soi-disant* science of political economy, based on the idea that an advantageous code of social action may be determined, irrespectively of the influence of social affection."

Look also at the definition of skill.

"Under the term 'skill' I mean to include the united force of experience, intellect, and passion, in their operation on manual labour, and under the term 'passion' to include the entire range of the moral feelings."

I say half way into the public's head, because you see, a few lines further on, the *Pall Mall* hopes for a pause "half way between the rigidity of Ricardo and the sentimentality of Ruskin."

With one hand on their pocket, and the other on their heart!

Be it so for the present ; we shall see how long this statuesque attitude can be maintained ; meantime, it chances strangely—as several other things have chanced while I was writing these notes to you—that they should have put in that sneer (two lines before) at my note on the meaning of the Homeric and Platonic sirens, at the very moment when I was doubting whether I would or would not tell you the significance of the last song of Ariel in the *Tempest*.

I had half determined not, but now I shall. And this was what brought me to think of it—

Yesterday afternoon I called on Mr. H. C. Sorby, to see some of the results of an inquiry he has been following all last year, into the nature of the colouring matter of leaves and flowers.

You most probably have heard (at all events, may with little trouble hear) of the marvellous power which chemical analysis has received in recent discoveries respecting the laws of light.

My friend showed me the rainbow of the rose, and the rainbow of the violet, and the rainbow of the hyacinth, and the rainbow of forest leaves being born, and the rainbow of forest leaves dying.

And, last, he showed me the rainbow of blood. It was but the three hundredth part of a grain, dissolved in a drop of water : and it cast its measured bars, for ever recognisable now to human sight, on the chord of the seven colours. And no drop of that red rain can now be shed, so small as that the stain of it cannot be known, and the voice of it heard out of the ground.

But the seeing these flower colours, and the iris of blood together with them, just while I was trying to gather into brief space the right laws of war, brought vividly back to me my dreaming fancy of long ago, that even the trees of the earth were "capable of a kind of sorrow, as they opened their innocent leaves in vain for men ; and along the dells of England her beeches cast their dappled shades only where the outlaw drew his bow, and the king rode his careless chase ; amidst the fair defiles of the Apennines, the twisted olive-

trunks hid the ambushes of treachery, and on their meadows, day by day, the lilies which were white at the dawn were washed with crimson at sunset."

And so also now this chance word of the daily journal, about the sirens, brought to my mind the divine passage in the *Cratylus* of Plato, about the place of the dead:—

"And none of those who dwell there desire to depart thence, —no, not even the Sirens; but even they, the seducers, are there themselves beguiled, and they who lulled all men, themselves laid to rest—they, and all others—such sweet songs doth death know how to sing to them."

So also the Hebrew.

"And desire shall fail, because man goeth to his long home." For you know I told you the Sirens were not pleasures, but desires; being always represented in old Greek art as having human faces, with birds' wings and feet, and sometimes with eyes upon their wings; and there are not two more important passages in all literature, respecting the laws of labour and of life, than those two great descriptions of the Sirens in Homer and Plato,—the Sirens of death, and Sirens of eternal life, representing severally the earthly and heavenly desires of men; the heavenly desires singing to the motion of circles of the spheres, and the earthly on the rocks of fatallest shipwreck. A fact which may indeed be regarded "sentimentally," but it is also a profoundly important politico-economical one.

And now for Shakespeare's song.

You will find if you look back to the analysis of it, given in *Munera Pulveris* that the whole play of the *Tempest* is an allegorical representation of the powers of true, and therefore spiritual, Liberty, as opposed to true, and therefore carnal and brutal Slavery. There is not a sentence nor a rhyme, sung or uttered by Ariel or Caliban, throughout the play, which has not this undermeaning.

Now the fulfilment of all human liberty is in the peaceful inheritance of the earth, with its "herb yielding seed, and fruit tree yielding fruit" after his kind; the pasture, or arable, land, and the blossoming, or wooded and fruited, land uniting the final elements of life and peace, for body and soul. There-

fore, we have the two great Hebrew forms of benediction, "His eyes shall be red with wine, and his teeth white with milk," and again, "Butter and honey shall he eat, that he may know to refuse the evil and choose the good." And as the work of war and sin has always been the devastation of this blossoming earth, whether by spoil or idleness, so the work of peace and virtue is also that of the first day of Paradise, to "Dress it and to keep it." And that will always be the song of perfectly accomplished Liberty, in her industry, and rest, and shelter from troubled thoughts in the calm of the fields, and gaining, by migration, the long summer's day from the shortening twilight: —

> Where the bee sucks, there suck I;
> In a cowslip's bell I lie;
> There I couch when owls do cry.
> On the bat's back I do fly
> After summer merrily;
> Merrily, merrily, shall I live now
> Under the blossom that hangs on the bough.

And the security of this treasure to all the poor, and not the ravage of it down the valleys of the Shenandoah, is indeed the true warrior's work. But, that they may be able to restrain vice rightly, soldiers must themselves be first in virtue; and that they may be able to compel labour sternly, they must themselves be first in toil, and their spears, like Jonathan's at Beth-aven, enlighteners of the eyes.

LETTER XXV.

OF INEVITABLE DISTINCTION OF RANK, AND NECESSARY SUBMISSION TO AUTHORITY.—THE MEANING OF PURE-HEARTEDNESS.—CONCLUSION.

I was interrupted yesterday, just as I was going to set my soldiers to work; and to-day, here comes the pamphlet you promised me, containing the Debates about Church-going, in which I find so interesting a text for my concluding letter

that I must still let my soldiers stand at ease for a little while. Look at its twenty-fifth page, and you will find, in the speech of Mr. Thomas (carpenter), this beautiful explanation of the admitted change in the general public mind, of which Mr. Thomas, for his part, highly approves (the getting out of the unreasonable habit of paying respect to anybody). There were many reasons to Mr. Thomas's mind why the working classes did not attend places of worship; one was, that "the parson was regarded as an object of reverence. In the little town he came from, if a poor man did not make a bow to the parson he was a marked man. This was no doubt wearing away to a great extent" (the base habit of making bows), "because, the poor man was beginning to get education, and to think for himself. It was only while the priest kept the press from him that he was kept ignorant, and was compelled to bow, as it were, to the parson. . . . It was the case all over England. The clergyman seemed to think himself something superior. Now he (Mr. Thomas) did not admit there was any inferiority" (laughter, audience throughout course of meeting mainly in the right), "except, perhaps, on the score of his having received a classical education, which the poor man could not get."

Now, my dear friend, here is the element which is the veriest devil of all that have got into modern flesh; this infidelity of the nineteenth-century St. Thomas in there being anything better than himself, alive; coupled, as it always is, with the farther resolution—if unwillingly convinced of the fact—to seal the Better living thing down again out of his way, under the first stone handy. I had not intended, till we entered on the second section of our inquiry, namely, into the influence of gentleness (having hitherto, you see, been wholly concerned with that of justice), to give you the clue out of our dilemma about equalities produced by education; but by this speech of our superior carpenter's, I am driven into it at once, and it is perhaps as well.

The speech is not, observe, without its own root of truth at the bottom of it, nor at all, as I think, ill intended by the speaker; but you have in it a clear instance of what I was

saying in the sixteenth of these letters,—that education *was desired by the lower orders because they thought it would make them upper orders*, and be a leveller and effacer of distinctions. They will be mightily astonished, when they really get it, to find that it is, on the contrary, the fatallest of all discerners and enforcers of distinctions; piercing, even to the division of the joints and marrow, to find out wherein your body and soul are less, or greater, than other bodies and souls, and to sign deed of separation with unequivocal seal.

Education is, indeed, of all differences not divinely appointed, an instant effacer and reconciler. Whatever is undivinely poor, it will make rich; whatever is undivinely maimed, and halt, and blind, it will make whole, and equal, and seeing. The blind and the lame are to it as to David at the siege of the Tower of the Kings, "hated of David's soul." But there are other divinely-appointed differences, eternal as the ranks of the everlasting hills, and as the strength of their ceaseless waters. And these, education does *not* do away with; but measures, manifests, and employs.

In the handful of shingle which you gather from the sea-beach, which the indiscriminate sea, with equality of eternal foam, has only educated to be, every one, round, you will see little difference between the noble and mean stones. But the jeweller's trenchant education of them will tell you another story. Even the meanest will be better for it, but the noblest so much better that you can class the two together no more. The fair veins and colours are all clear now, and so stern is Nature's intent regarding this, that not only will the polish show which is best, but the best will take the most polish. You shall not merely see they have more virtue than the others, but see that more of virtue more clearly; and the less virtue there is, the more dimly you shall see what there is of it.

And the law about education, which is sorrowfullest to vulgar pride, is this—that all its gains are at compound interest; so that, as our work proceeds, every hour throws us farther behind the greater men with whom we began on equal terms. Two children go to school hand in hand, and spell for half an

hour over the same page. Through all their lives, never shall they spell from the same page more. One is presently a page ahead,—two pages, ten pages,—and evermore, though each toils equally, the interval enlarges—at birth nothing, at death, infinite.

And by this you may recognise true education from false. False education is a delightful thing, and warms you, and makes you every day think more of yourself. And true education is a deadly cold thing, with a Gorgon's head on her shield, and makes you every day think worse of yourself.

Worse in two ways, also, more's the pity. It is perpetually increasing the personal sense of ignorance and the personal sense of fault. And this last is the truth which is at the bottom of the common evangelical notions about conversion, and which the Devil has got hold of, and hidden, until, instead of seeing and confessing personal ignorance and fault, as compared with the sense and virtue of others, people see nothing but corruption in human nature, and shelter their own sins under accusation of their race (the worst of all assertions of equality and fraternity). And so they avoid the blessed and strengthening pain of finding out wherein they are fools, as compared with other men, by calling everybody else a fool too; and avoid the pain of discerning their own faults, by vociferously claiming their share in the great capital of original sin.

I must also, therefore, tell you here what properly ought to have begun the next following section of our subject—the point usually unnoticed in the parable of the Prodigal Son.

First, have you observed that all Christ's main teachings, by direct order, by earnest parable, and by His own permanent emotion, regard the use and misuse of *money?* We might have thought, if we had been asked what a divine teacher was most likely to teach, that He would have left inferior persons to give directions about money; and Himself spoken only concerning faith and love, and the discipline of the passions, and the guilt of the crimes of soul against soul. But not so. He speaks in general terms of these. But He does not speak parables about them for all men's memory,

nor permit Himself fierce indignation against them, in all men's sight. The Pharisees bring Him an adulteress. He writes her forgiveness on the dust of which he had formed her. Another, despised of all for known sin, He recognized as a giver of unknown love. But He acknowledges no love in buyers and sellers in His house. One should have thought there were people in that house twenty times worse than they; —Caiaphas and his like—false priests, false prayer-makers, false leaders of the people—who needed putting to silence, or to flight, with darkest wrath. But the scourge is only against the traffickers and thieves. The two most intense of all the parables: the two which lead the rest in love and in terror (this of the Prodigal, and of Dives) relate, both of them, to management of riches. The practical order given to the only seeker of advice, of whom it is recorded that Christ "loved him," is briefly about his property. "Sell that thou hast."

And the arbitrament of the day of Last Judgment is made to rest wholly, neither on belief in God, nor in any spiritual virtue in man, nor on freedom from stress of stormy crime, but on this only, "I was an hungered and ye gave me drink; naked, and ye clothed me; sick, and ye came unto me."

Well, then, the first thing I want you to notice in the parable of the Prodigal Son (and the last thing which people usually *do* notice in it), is—that it is about a Prodigal! He begins by asking for his share of his father's goods; he gets it, carries it off, and wastes it. It is true that he wastes it in riotous living, but you are not asked to notice in what kind of riot: He spends it with harlots—but it is not the harlotry which his elder brother accuses him of mainly, but of having devoured his father's living. Nay, it is not the sensual life which he accuses himself of—or which the manner of his punishment accuses him of. But the *wasteful* life. It is not said that he had become debauched in soul, or diseased in body, by his vice; but that at last he would fain have filled his belly with husks, and could not. It is not said that he was struck with remorse for the consequences of his evil passions, but only that he remembered there was bread enough and to spare, even for the servants, at home.

Now, my friend, do not think I want to extenuate sins of passion (though, in very truth, the sin of Magdalene is a light one compared to that of Judas); but observe, sins of passion, if of *real* passion, are often the errors and back-falls of noble souls; but prodigality is mere and pure selfishness, and essentially the sin of an ignoble or undeveloped creature; and I would rather, ten times rather, hear of a youth that (certain degrees of temptation and conditions of resistance being understood) he had fallen into any sin you chose to name, of all the mortal ones, than that he was in the habit of running bills which he could not pay.

Farther, though I hold that the two crowning and most accursed sins of the society of this present day are the carelessness with which it regards the betrayal of women, and brutality with which it suffers the neglect of children, both these head and chief crimes, and all others, are rooted first in abuse of the laws, and neglect of the duties, concerning wealth. And thus the love of money, with the parallel (and, observe, *mathematically commensurate* looseness in management of it), the "mal tener," followed necessarily by the "mal dare," is, indeed, the root of all evil.

Then, secondly, I want you to note that when the prodigal comes to his senses, he complains of nobody but himself, and speaks of no unworthiness but his own. He says nothing against any of the women who tempted him—nothing against the citizen who left him to feed on husks—nothing of the false friends of whom "no man gave unto him"—above all, nothing of the "corruption of human nature," or the corruption of things in general. He says that *he himself* is unworthy, as distinguished from honourable persons, and that *he himself* has sinned, as distinguished from righteous persons. And *that* is the hard lesson to learn, and the beginning of faithful lessons. All right and fruitful humility, and purging of Heart, and seeing of God, is in that. It is easy to call yourself the chief of sinners, expecting every sinner round you to decline—or return—the compliment; but learn to measure the real degrees of your own relative baseness, and to be ashamed, not in heaven's sight, but in man's sight; and re-

demption is indeed begun. Observe the phrase, I have sinned "*against* heaven," against the great law of that, and *before* thee, visibly degraded before my human sire and guide, unworthy any more of being esteemed of his blood, and desirous only of taking the place I deserve among his servants.

Now, I do not doubt but that I shall set many a reader's teeth on edge by what he will think my carnal and material rendering of this "beautiful" parable. But I am just as ready to spiritualize it as he is, provided I am sure first that we understand it. If we want to understand the parable of the sower, we must first think of it as of literal husbandry; if we want to understand the parable of the prodigal, we must first understand it as of literal prodigality. And the story has also for us a precious lesson in this literal sense of it, namely this, which I have been urging upon you throughout these letters, that all redemption must begin in subjection, and in the recovery of the sense of Fatherhood and authority, as all ruin and desolation begin in the loss of that sense. The lost son began by claiming his rights. He is found when he resigns them. He is lost by flying from his father, when his father's authority was only paternal. He is found by returning to his father, and desiring that his authority may be absolute, as over a hired stranger.

And this is the practical lesson I want to leave with you, and all other working men.

You are on the eve of a great political crisis; and every rascal with a tongue in his head will try to make his own stock out of you. Now this is the test you must try them with. Those that say to you, "Stand up for your rights—get your division of living—be sure that you are as well off as others, and have what they have!—don't let any man dictate to you—have not you all a right to your opinion?—are you not all as good as everybody else?—let us have no governors, or fathers—let us all be free and alike." Those, I say, who speak thus to you, take Nelson's rough order for—and hate them as you do the Devil, for they *are* his ambassadors. But those, the few, who have the courage to say to you, "My friends, you and I, and all of us, have somehow got very

wrong; we've been hardly treated, certainly; but here we are in a piggery, mainly by our own fault, hungry enough, and for ourselves, anything but respectable; we *must* get out of this; there are certainly laws we may learn to live by, and there are wiser people than we in the world, and kindly ones, if we can find our way to them; and an infinitely wise and kind Father, above all of them and us, if we can but find our way to *Him*, and ask Him to take us for servants, and put us to any work He will, so that we may never leave Him more." The people who will say that to you, and (for by *no* saying, but by their fruits, only, you shall finally know them) who are themselves orderly and kindly, and do their own business well,—take *those* for your guides, and trust them; on ice and rock alike, tie yourselves well together with them, and with much scrutiny, and cautious walking (perhaps nearly as much back as forward, at first), you will verily get off the glacier, and into meadow land, in God's time.

I meant to have written much to you respecting the meaning of that word "hired servants," and to have gone on to the duties of soldiers, for you know "Soldier" means a person who is paid to fight with regular pay—literally with "soldi" or "sous"—the "penny a day" of the vineyard labourers: but I can't now: only just this much, that our whole system of work must be based on the nobleness of soldiership—so that we shall all be soldiers of either ploughshare or sword; and literally, all our actual and professed soldiers, whether professed for a time only, or for life, must be kept to hard work of hand, when not in actual war; their honour consisting in being set to services of more pain and danger than others; to lifeboat service; to redeeming of ground from furious rivers or sea—or mountain ruin; to subduing wild and unhealthy land, and extending the confines of colonies in the front of miasm and famine, and savage races.

And much of our harder home work must be done in a kind of soldiership, by bands of trained workers sent from place to place and town to town; doing with strong and sudden hand what is needed for help, and setting all things in more prosperous courses for the future.

Of all which I hope to speak in its proper place, after we know what offices the higher arts of gentleness have among the lower ones of force, and how their prevalence may gradually change spear to pruning-hook, over the face of all the earth.

And now—but one word more—either for you, or any other readers who may be startled at what I have been saying as to the peculiar stress laid by the Founder of our religion on right dealing with wealth. Let them be assured that it is with no fortuitous choice among the attributes or powers of evil, that "Mammon" is assigned for the direct adversary of the Master whom they are bound to serve. You cannot, by any artifice of reconciliation, be God's soldier, and his. Nor while the desire of gain is within your heart, can any true knowledge of the Kingdom of God come there. No one shall enter its stronghold,—no one receive its blessing, except, "he that hath clean hands and a pure heart;" clean hands, that have done no cruel deed;—pure heart, that knows no base desire. And, therefore, in the highest spiritual sense that can be given to words, be assured, not respecting the literal temple of stone and gold, but of the living temple of your body and soul, that no redemption, nor teaching, nor hallowing, will be anywise possible for it, until these two verses have been, for it also, fulfilled:—

"And He went into the temple, and began to cast out them that sold therein, and them that bought. And He taught daily in the temple."

APPENDICES.

APPENDIX I.

Page 19.—*Expenditure on Science and Art.*

The following is the passage referred to. The fact it relates is so curious, and so illustrative of our national interest in science, that I do not apologize for the repetition :—

"Two years ago there was a collection of the fossils of Solenhofen to be sold in Bavaria; the best in existence, containing many specimens unique for perfectness, and one, unique as an example of a species (a whole kingdom of unknown living creatures being announced by that fossil). This collection, of which the mere market worth, among private buyers, would probably have been some thousand or twelve hundred pounds, was offered to the English nation for seven hundred: but we would not give seven hundred, and the whole series would have been in the Munich museum at this moment, if Professor Owen[1] had not, with loss of his own time, and patient tormenting of the British public in the person of its representatives, got leave to give four hundred pounds at once, and himself become answerable for the other three!—which the said public will doubtless pay him eventually, but sulkily, and caring nothing about the matter all the while; only always ready to cackle if any credit comes of it. Consider, I beg of you, arithmetically, what this fact means. Your annual expenditure for public purposes (a third of it

[1] I originally stated this fact without Professor Owen's permission; which, of course, he could not with propriety have granted had I asked it; but I considered it so important that the public should be aware of the fact that I did what seemed to me right, though rude.

for military apparatus) is at least fifty millions. Now seven hundred pounds is to fifty million pounds roughly, as seven pence to two thousand pounds. Suppose then, a gentleman of unknown income, but whose wealth was to be conjectured from the fact that he spent two thousand a year on his park walls and footmen only, professes himself fond of science; and that one of his servants comes eagerly to tell him that an unique collection of fossils, giving clue to a new era of creation, is to be had for the sum of sevenpence sterling; and that the gentleman, who is fond of science, and spends two thousand a year on his park, answers after keeping his servant waiting several months, 'Well! I'll give you fourpence for them, if you will be answerable for the extra threepence yourself till next year!'"

APPENDIX II.

Page 25.—*Legislation of Frederick the Great.*

The following are the portions of Mr. Dixon's letters referred to:—

"Well, I am now busy with *Frederick the Great;* I am not now astonished that Carlyle calls him Great, neither that this work of his should have had such a sad effect upon him in producing it, when I see the number of volumes he must have had to wade through to produce such a clear terse set of utterances; and yet I do not feel the work as a book likely to do a reader of it the good that some of his other books will do. It is truly awful to read these battles after battles, lies after lies, called Diplomacy; it's fearful to read all this, and one wonders how he that set himself to this,—He, of all men, —could have the rare patience to produce such a laboured, heart-rending piece of work. Again, when one reads of the stupidity, the shameful waste of our moneys by our forefathers, to see that our National Debt (the curse to our labour now, the millstone to our commerce, to our fair chance of competition in our day) thus created, and for what? Even Carlyle cannot tell; then how are we to tell? Now, who will deliver

us? that is the question; who will help us in those days *of idle or no work*, while our foreign neighbours have plenty and are actually selling their produce to our men of capital cheaper than we can make it! House-rent getting dearer, taxes getting dearer, rates, clothing, food, &c. Sad times, my master, do seem to have fallen upon us. And the cause of nearly all this lies embedded in that Frederick; and yet, so far as I know of it, no critic has yet given an exposition of such laying there. For our behoof, is there no one that will take this, that there lies so woven in with much other stuff so sad to read, to any man that does not believe man was made to fight alone, to be a butcher of his fellow-man? Who will do this work, or piece of work, so that all who care to know how it is that our debt grew so large, and a great deal more that we ought to know?—that clearly is one great reason why the book was written and was printed. Well, I hope some day all this will be clear to our people, and some man or men will arise and sweep us clear of these hindrances, these sad drawbacks to the vitality of our work in this world."

"57, Nile Street, Sunderland, Feb. 7, 1867.

"Dear Sir,—I beg to acknowledge the receipt of two letters as additions to your books, which I have read with deep interest, and shall take care of them, and read them over again, so that I may thoroughly comprehend them, and be able to think of them for future use. I myself am not fully satisfied with our co-operation, and never have been; it is too much tinged with the very elements that they complain of in our present systems of trade—selfishness. I have for years been trying to direct the attention of the editor of the *Co-operator* to such evils that I see in it. Now, further, I may state that I find you and Carlyle seem to agree quite on the idea of the *Master-hood* qualification. There, again, I find you both feel and write as all working men consider just. I can assure you there is not an honest, noble, working man that would not by far serve under such *master*-hood, than be the employé or workman of a co-operative store. Working men do not as a rule make good masters; neither do they treat each other

with that courtesy as a noble master treats his working man. George Fox shadows forth some such treatment that Friends ought to make law and guidance for their working men and slaves, such as you speak of in your letters. I will look the passage up, as it is quite to the point, so far as I now remember it. In Vol. VI. of *Frederick the Great*, I find a great deal there that I feel quite certain, if our Queen or Government could make law, thousands of English working men would hail it with such a shout of joy and gladness as would astonish the Continental world. These changes suggested by Carlyle, and placed before the thinkers of England, are the noblest, the truest utterances on real kinghood, that I have ever read; the more I think over them, the more I feel the truth, the justness, and also the fitness of them, to our nation's present dire necessities; yet this is the man, and these are the thoughts of his, that our critics seem never to see, or if seen, don't think worth printing or in any way wisely directing the attention of the public thereto, alas! All this and much more fills me with such sadness that I am driven almost to despair. I see from the newspapers, Yorkshire, Lancashire, and other places are sternly endeavouring to carry out the short-time movement until such times as trade revives, and I find the masters and men seem to adopt it with a good grace and friendly spirit. I also beg to inform you I see a Mr. Morley, a large manufacturer at Nottingham, has been giving pensions to all his old workmen. I hope such a noble example will be followed by other wealthy masters. It would do more to make a master loved, honoured, and cared for, than thousands of pounds expended in other ways. The Government Savings Bank is one of the wisest acts of late years done by our Government. I, myself, often wish the Government held all our banks instead of private men; that would put an end to false speculations, such as we too often in the provinces suffer so severely by, so I hail with pleasure and delight the shadowing forth by you of these noble plans for the future: I feel glad and uplifted to think of the good that such teaching will do for us all. Yours truly,

"Thomas Dixon."

"57, Nile Street, Sunderland, Feb. 24, 1867.

"DEAR SIR,—I now give you the references to *Frederick the Great*, Vol. VI. : Land Question, 365 page, where he increases the number of small farmers to 4,000 (202, 204). English soldiers and T. C.'s remarks on our system of purchase, &c. His law (620, 623, 624), State of Poland and how he repaired it (487, 488, 489, 490). I especially value the way he introduced all kinds of industries therein, and so soon changed the chaos into order. Again, the schoolmasters also are given (not yet in England, says T. C.). Again, the use he made of 15,000*l.* surplus in Brandenburg ; how it was applied to better his staff of masters. To me, the Vol. VI. is one of the wisest pieces of modern thought in our language. I only wish I had either your power, C. Kingsley, Maurice, or some such able pen-generalship, to illustrate and show forth all the wise teaching on law, government, and social life I see in it, and shining like a star through all its pages. I feel also the truth of all you have written, and will do all I can to make such men or women that care for such thoughts, see it, or read it. I am copying the letters as fast and as well as I can, and will use my utmost endeavour to have them done that justice to they merit. Yours truly,

"THOMAS DIXON."

APPENDIX III.

Page 27.—*Effect of Modern Entertainments on the Mind of Youth.*

THE letter of the *Times* correspondent referred to contained an account of one of the most singular cases of depravity ever brought before a criminal court ; but it is unnecessary to bring any of its details under the reader's attention, for nearly every other number of our journals has of late contained some instances of atrocities before unthought of, and, it might have seemed, impossible to humanity. The connection of these with the modern love of excitement in the sensation novel and drama may not be generally understood, but it is direct and constant ; all furious pursuit of pleasure ending

in actual desire of horror and delight in death. I entered into some fuller particulars on this subject in a lecture given in the spring at the Royal Institution, which will be shortly published in a form accessible to the readers of these Letters, and I therefore give no extracts from it.

APPENDIX IV.

Page 47.—*Drunkenness as the Cause of Crime.*

The following portions of Mr. Dixon's letter referred to, will be found interesting :—

"Dear Sir,—Your last letters I think will arouse the attention of thinkers more than any of the series, it being on topics they in general feel more interested in than the others, especially as in these you do not assail their pockets so much as in the former ones. Since you seem interested with the notes or rough sketches on gin, G * * * of Dublin was the man I alluded to as making his money by drink, and then giving the results of such traffic to repair the Cathedral of Dublin. It was thousands of pounds. I call such charity robbing Peter to pay Paul! Immense fortunes are made in the *Liquor Traffic*, and I will tell you why ; it is all paid for in cash, at least such as the poor people buy ; they get credit for clothes, butcher's meat, groceries, &c., while they give the gin-palace keeper *cash ;* they never begrudge the price of a glass of gin or beer, they never haggle over *its* price, never once think of doing that ; but in the purchase of almost every other article they haggle and begrudge its price. To give you an idea of its profits—there are houses here whose average weekly takings in cash at their bars, is 50*l.*, 60*l.*, 70*l.*, 80*l.*, 90*l.*, to 150*l.*, per week! Nearly all the men of intelligence in it, say it is the curse of the *working classes*. Men whose earnings are, say 20*s.* to 30*s.* per week, spend on the average 3*s.* to 6*s.* per week (some even 10*s.*). It's my mode of living to supply these houses with corks, that makes me see so much of the drunkenness ; and that is the cause why I never really cared for *my trade*, seeing the misery that was entailed on my fellow

men and women by the use of this stuff. Again, a house with a license to sell spirit, wine, and ale, to be consumed on the premises, is worth two to three times more money than any other class of property. One house here worth nominally 140*l.* sold the other day for 520*l.* ; another one worth 200*l.* sold for 800*l.* I know premises with a license that were sold for 1,300*l.*, and then sold again two years after for 1,800*l.* ; another place was rented for 50*l.* now rents at 100*l.*—this last is a house used by working men and labourers chiefly ! No, I honour men like *Sir W. Trevelyn*, that are teetotallers, or total abstainers, as an example to poor men, and to prevent his work people being tempted, will not allow any public-house on his estate. If our land had a few such men it would help the cause. We possess one such a man here, a banker. I feel sorry to say the progress of temperance is not so great as I would like to see it. The only religious body that approaches to your ideas of political economy is Quakerism as taught by George Fox. Carlyle seems deeply tinged with their teachings. *Silence* to them is as valuable as to him. Again, why should people howl and shriek over the law that the Alliance is now trying to carry out in our land, called the Permissive Bill ? If we had just laws we then would not be so miserable or so much annoyed now and then with cries of Reform and cries of Distress. I send you two pamphlets ;—one gives the workingman's reasons why he don't go to church ; in it you will see a few opinions expressed very much akin to those you have written to me. The other gives an account how it is the poor Indians have died of *Famine*, simply because they have destroyed the very system of Political Eeconomy, or one having some approach to it, that you are now endeavouring to direct the attention of thinkers to in our country. The *Sesame and Lilies* I have read as you requested. I feel now fully the aim and object you have in view in the Letters, but I cannot help directing your attention to that portion where you mention or rather exclaim against the Florentines pulling down their *Ancient Walls* to build a *Boulevard*. That passage is one that would gladden the hearts of all true *Italians*, especially men that love *Italy and Dante !*

APPENDIX V.

Page 48.—*Abuse of Food.*

Paragraphs cut from *Manchester Examiner* of March 16, 1867 :—

"A Parisian Character.—A celebrated character has disappeared from the Palais Royal. Réné Lartique was a Swiss, and a man of about sixty. He actually spent the last fifteen years in the Palais Royal—that is to say, he spent the third of his life at dinner. Every morning at ten o'clock he was to be seen going into a restaurant (usually Tissat's), and in a few moments was installed in a corner, which he only quitted about three o'clock in the afternoon, after having drunk at least six or seven bottles of different kinds of wine. He then walked up and down the garden till the clock struck five, when he made his appearance again at the same restaurant, and always at the same place. His second meal, at which he drank quite as much as at the first, invariably lasted till half-past nine. Therefore, he devoted nine hours a day to eating and drinking. His dress was most wretched—his shoes broken, his trousers torn, his paletôt without any lining, and patched, his waistcoat without buttons, his hat a rusty red from old age, and the whole surmounted by a dirty white beard. One day he went up to the *comptoir*, and asked the presiding divinity there to allow him to run in debt for one day's dinner. He perceived some hesitation in complying with the request, and immediately called one of the waiters, and desired him to follow him. He went into the office, unbuttoned a certain indispensable garment, and, taking off a broad leather belt, somewhat startled the waiter by displaying two hundred gold pieces, each worth one hundred francs. Taking up one of them, he tossed it to the waiter, and desired him to pay whatever he owed. He never again appeared at that restaurant, and died a few days ago of indigestion."

"Revenge in a Ball-Room.—A distressing event lately took place at Castellaz, a little commune of the Alpes-Maritimes, near Mentone. All the young people of the place being assembled in a dancing-room, one of the young men was seen to fall suddenly to the ground, whilst a young woman, his partner, brandished a poniard, and was preparing to inflict a second blow on him, having already desperately wounded him in the stomach. The author of the crime was at once arrested. She declared her name to be Maria P——, twenty-one years of age, and added that she had acted from a motive of revenge, the young man having led her astray formerly with a promise of marriage, which he had never fulfilled. In the morning of that day she had summoned him to keep his word, and, upon his refusal, had determined on making the dancing-room the scene of her revenge. She was at first locked up in the prison of Mentone, and afterwards sent on to Nice. The young man continues in an alarming state."

APPENDIX VI.

Page 51.—*Law of Property.*

The following is the paragraph referred to :—

"The first necessity of all economical government is to secure the unquestioned and unquestionable working of the great law of property—that a man who works for a thing shall be allowed to get it, keep it, and consume it, in peace ; and that he who does not eat his cake to-day, shall be seen, without grudging, to have his cake to-morrow. This, I say, is the first point to be secured by social law ; without this, no political advance, nay, no political existence, is in any sort possible. Whatever evil, luxury, iniquity, may seem to result from it, this is nevertheless the first of all equities : and to the enforcement of this, by law and by police-truncheon, the nation must always primarily set its mind—that the cupboard-door may have a firm lock to it, and no man's dinner be carried off by the mob, on its way home from the baker's."

APPENDIX VII.

Page 54.—*Ambition of Bishops.*

"NEARLY all the evils in the Church have arisen from bishops desiring power more than light. They want authority, not outlook. Whereas their real office is not to rule, though it may be vigorously to exhort and rebuke; it is the king's office to rule; the bishop's office is to oversee the flock, to number it, sheep by sheep, to be ready always to give full account of it. Now it is clear he cannot give account of the souls, if he has not so much as numbered the bodies, of his flock. The first thing, therefore, that a bishop has to do is at least to put himself in a position in which, at any moment, he can obtain the history, from childhood, of every living soul in his diocese, and of its present state. Down in that back street, Bill and Nancy knocking each other's teeth out!—Does the bishop know all about it? Has he had his eye upon them? Can he circumstantially explain to us how Bill got into the habit of beating Nancy about the head? If he cannot, he is no bishop, though he had a mitre as high as Salisbury steeple; he is no bishop—he has sought to be at the helm instead of the mast-head; he has no sight of things. 'Nay,' you say, 'it is not his duty to look after Bill in the "back street."' What! the fat sheep that have full fleeces—you think it is only those he should look after, while (go back to your Milton) 'the hungry sheep look up, and are not fed,' besides what the grim wolf, 'with privy paw' (bishops knowing nothing about it) 'daily devours apace, and nothing said?' 'But that's not our idea of a bishop.' Perhaps not; but it was St. Paul's, and it was Milton's. They may be right, or we may be; but we must not think we are reading either one or the other by putting our meaning into their words."—*Sesame and Lilies*, p. 43.

APPENDIX VIII.

Page 57.—*Regulations of Trade.*

I PRINT portions of two letters of Mr. Dixon's in this place; one referring to our former discussion respecting the sale of votes.

"57, Nile Street, Sunderland, March 21, 1867.

"I only wish I could write in some tolerable good style, so that I could idealize, or rather realize to folks, the life, and love, and marriage of a working man and his wife. It is in my opinion a working man that really does know what a true wife is, for his every want, his every comfort in life depends on her; and his children's home, their daily lives and future lives, are shaped by her. Napoleon wisely said, 'France needs good mothers more than brave men. Good mothers are the makers or shapers of good and brave men.' I cannot say that these are the words, but it is the import of his speech on the topic. We have a saying amongst us: 'The man may spend and money lend, if his wife be *ought*,'—*i. e.*, good wife;—'but he may work and try to save, but will have *nought*, if his wife be nought,'—*i. e.*, bad or thriftless wife.

"Now, since you are intending to treat of the working man's parliament and its duties, I will just throw out a few suggestions of what I consider should be the questions or measures that demand an early inquiry into and debate on. That guilds be established in every town, where masters and men may meet, so as to avoid the temptations of the public-house and *drink*. And then, let it be made law that every lad should serve an apprenticeship of not less than seven years to a trade or art, before he is allowed to be a member of such guild; also, that all wages be based on a rate of so much *per hour*, and not day, as at present; and let every man prove his workmanship before such a guild; and then allow to him such payment per hour as his craft merits. Let there be three grades, and then let there be trials of skill in workman-

ship every year ; and then, if the workman of the third grade prove that he has made progress in his craft, reward him accordingly. Then, before a lad is put to any trade, why not see what he is naturally fitted for? Combe's book, entitled *The Constitution of Man*, throws a good deal of truth on to these matters. Now, here are two branches of the science of life that, so far, have never once been given trial of in this way. We certainly use them after a *crime* has been committed, but not till then.

"Next to that, cash payment for all and everything needed in life. *Credit is a curse* to him that gives it, and he that takes it. He that lives by credit lives in general carelessly. If there was no credit, people then would have to live on what they earned! Then, after that, the Statute of Limitations of Fortune you propose. By the hour system, not a single man *need be idle ;* it would give employment to all, and even two hours per day would realize more to a man than *breaking stones.* Thus you would make every one self-dependent—also no fear of being out of work altogether. Then let there be a Government fund for all the savings of the working man. I am afraid you will think this a wild, discursive sort of a letter.

"Yours truly,

"Thomas Dixon."

"I have read your references to the *Times* on 'Bribery.' Well, that has long been my own opinion ; they simply have a vote to sell, and sell it the same way as they sell potatoes, or a coat, or any other saleable article. Voters generally say, 'What does this gentleman want in Parliament? Why, to help himself and his family or friends ; he does not spend all the money he spends over his election for pure good of his country! No : it's to benefit his pocket, to be sure.' 'Why should I not make a penny with my vote, as well as he does with his in Parliament?' I think that if the system of canvassing or election agents were done away with, and all personal canvassing for votes entirely abolished, it would help to put down bribery. Let each gentleman send to the electors his political opinions in a circular, and then let papers be

sent, or cards, to each elector, and then let them go and record their votes in the same way they do for a councillor in the Corporation. It would save a great deal of expense, and prevent those scenes of drunkenness so common in our towns during elections. *Bewick's opinions* of these matters are quite to the purpose, I think (*see page* 201 *of Memoir*). Again, respecting the Paris matter referred to in your last letter, I have read it. Does it not manifest plainly enough that Europeans are also in a measure possessed with that same *demoniacal spirit like the Japanese?*"

APPENDIX IX.

Page 90.—*Greatness Coal-begotten.*

"Here is a bit of paper in my hand,[1] a good one too, and an honest one; quite representative of the best common public thought of England at this moment; and it is holding forth in one of its leaders upon our 'social welfare,'—upon our 'vivid life,'—upon the 'political supremacy of Great Britain.' And what do you think all these are owing to? To what our English sires have done for us, and taught us, age after age? No: not to that. To our honesty of heart, or coolness of head, or steadiness of will? No: not to these. To our thinkers, or our statesmen, or our poets, or our captains, or our martyrs, or the patient labour of our poor? No: not to these; or at least not to these in any chief measure.

[1] A saying of Baron Liebig's, quoted at the head of a leader on the same subject in the *Daily Telegraph* of January 11, 1866, summarily digests and presents the maximum folly of modern thought in this respect. "Civilization," says the Baron, "is the economy of power, and English power is coal." Not altogether so, my chemical friend. Civilization is the making of civil persons, which is a kind of distillation of which alembics are incapable, and does not at all imply the turning of a small company of gentlemen into a large company of ironmongers. And English power (what little of it may be left) is by no means coal, but indeed, of that which, "when the whole world turns to coal, then chiefly lives."

Nay, says the journal, 'more than any agency, it is the cheapness and abundance of our coal which have made us what we are.' If it be so, then 'ashes to ashes' be our epitaph! and the sooner the better. I tell you, gentlemen of England, if ever you would have your country breathe the pure breath of heaven again, and receive again a soul into her body, instead of rotting into a carcase, blown up in the belly with carbonic acid (and great that way), you must think, and feel, for your England, as well as fight for her: you must teach her that all the true greatness she ever had, or ever can have, she won while her fields were green and her faces ruddy;—that greatness is still possible for Englishmen, even though the ground be not hollow under their feet, nor the sky black over their heads."—*Crown of Wild Olive*, p. 88.

APPENDIX X.

THE following letter did not form part of the series written to Mr. Dixon; but is perhaps worth reprinting. I have not the date of the number of the *Gazette* in which it appeared, but it was during the tailors' strike in London.

"*To the Editor of the Pall Mall Gazette:*

"SIR,—In your yesterday's article on strikes you have very neatly and tersely expressed the primal fallacy of modern political economy—to wit, that 'the value of any piece of labour cannot be defined'—and that 'all that can be ascertained is simply whether any man can be got to do it for a certain sum.' Now, sir, the 'value' of any piece of labour, that is to say, the quantity of food and air which will enable a man to perform it without losing actually any of his flesh or his nervous energy, is as absolutely fixed a quantity as the weight of powder necessary to carry a given ball a given distance. And within limits varying by exceedingly minor and unimportant circumstances, it is an ascertainable quantity. I told the public this five years ago—and under pardon of your politico-economical contributors—it is not a 'sentimental,' but a chemical, fact.

"Let any half-dozen of recognized London physicians state in precise terms the quantity and kind of food, and space of lodging, they consider approximately necessary for the healthy life of a labourer in any given manufacture, and the number of hours he may, without shortening his life, work at such business daily if so sustained.

"And let all masters be bound to give their men a choice between an order for that quantity of food and lodging, or such wages as the market may offer for that number of hours' work.

"Proper laws for the maintenance of families would require further concession—but, in the outset, let but *this* law of wages be established, and if then we have any more strikes you may denounce them without one word of remonstrance either from sense or sensibility.

"I am, Sir,

"Your faithful servant,

"JOHN RUSKIN."

THE ART OF ENGLAND

LECTURES GIVEN IN OXFORD

THE ART OF ENGLAND.

LECTURE I.

Realistic Schools of Painting.

D. G. ROSSETTI AND W. HOLMAN HUNT.

I AM well assured that this audience is too kind, and too sympathetic, to wish me to enlarge on the mingled feelings of fear and thankfulness, with which I find myself once again permitted to enter on the duties in which I am conscious that before I fell short in too many ways ; and in which I only have ventured to ask, and to accept, your farther trust, in the hope of being able to bring to some of their intended conclusions, things not in the nature of them, it seems to me, beyond what yet remains of an old man's energy ; but, before, too eagerly begun, and too irregularly followed. And indeed I am partly under the impression, both in gratitude and regret, that Professor Richmond's resignation, however justly motived by his wish to pursue with uninterrupted thought the career open to him in his profession, had partly also for its reason the courtesy of concession to his father's old friend ; and his own feeling that while yet I was able to be of service in advancing the branches of elementary art with which I was specially acquainted, it was best that I should make the attempt on lines already opened, and with the aid of old friends. I am now alike comforted in having left you, and encouraged in return ; for on all grounds it was most desirable that to the imperfect, and yet in many points new and untried code of practice which I had instituted, the foundations of higher study should have been added by Mr.

Richmond, in connection with the methods of art-education recognized in the Academies of Europe. And although I have not yet been able to consult with him on the subject, I trust that no interruption of the courses of figure study, thus established, may be involved in the completion, for what it is worth, of the system of subordinate exercises in natural history and landscape, indicated in the schools to which at present, for convenience' sake, my name is attached; but which, if they indeed deserve encouragement, will, I hope, receive it ultimately, as presenting to the beginner the first aspects of art, in the widest, because the humblest, relation to those of divinely organized and animated Nature.

The immediate task I propose to myself is to make serviceable, by all the illustration I can give them, the now unequalled collection possessed by the Oxford schools of Turner drawings and sketches, completed as it has been by the kindness of the Trustees of the National Gallery at the intercession of Prince Leopold; and furnishing the means of progress in the study of landscape such as the great painter himself only conceived the scope of toward the closing period of his life. At the opening of next term, I hope, with Mr. Macdonald's assistance, to have drawn up a little synopsis of the elementary exercises which in my earlier books have been recommended for practice in Landscape,—a subject which, if you look back to the courses of my lectures here, you will find almost affectedly neglected, just because it was my personal province. Other matters under deliberation, till I get them either done, or determined, I have no mind to talk of; but to-day, and in the three lectures which I hope to give in the course of the summer term, I wish to render such account as is possible to me of the vivid phase into which I find our English art in general to have developed since first I knew it: and, though perhaps not without passing deprecation of some of its tendencies, to rejoice with you unqualifiedly in the honour which may most justly be rendered to the leaders, whether passed away or yet present with us, of England's Modern Painters.

I may be permitted, in the reverence of sorrow, to speak first of my much loved friend, Gabriel Rossetti. But, in jus-

tice, no less than in the kindness due to death, I believe his name should be placed first on the list of men, within my own range of knowledge, who have raised and changed the spirit of modern Art: raised, in absolute attainment; changed, in direction of temper. Rossetti added to the before accepted systems of colour in painting, one based on the principles of manuscript illumination, which permits his design to rival the most beautiful qualities of painted glass, without losing either the mystery or the dignity of light and shade. And he was, as I believe it is now generally admitted, the chief intellectual force in the establishment of the modern romantic school in England.

Those who are acquainted with my former writings must be aware that I use the word 'romantic' always in a noble sense; meaning the habit of regarding the external and real world as a singer of Romaunts would have regarded it in the middle ages, and as Scott, Burns, Byron, and Tennyson have regarded it in our own times. But, as Rossetti's colour was based on the former art of illumination, so his romance was based on traditions of earlier and more sacred origin than those which have inspired our highest modern romantic literature. That literature has in all cases remained strongest in dealing with contemporary fact. The genius of Tennyson is at its highest in the poems of 'Maud,' 'In Memoriam,' and the 'Northern Farmer'; but that of Rossetti, as of his greatest disciple, is seen only when on pilgrimage in Palestine.

I trust that Mr. Holman Hunt will not think that in speaking of him as Rossetti's disciple I derogate from the respect due to his own noble and determined genius. In all living schools it chances often that the disciple is greater than his master; and it is always the first sign of a dominant and splendid intellect, that it knows of whom to learn. Rossetti's great poetical genius justified my claiming for him total, and, I believe, earliest, originality in the sternly materialistic, though deeply reverent veracity, with which alone, of all schools of painters, this brotherhood of Englishmen has conceived the circumstances of the life of Christ. And if I had to choose one picture which represented in purity and com-

pleteness, this manner of their thought, it would be Rossetti's 'Virgin in the House of St. John.'

But when Holman Hunt, under such impressive influence, quitting virtually forever the range of worldly subjects, to which belonged the pictures of Valentine and Sylvia, of Claudio and Isabel, and of the 'Awakening Conscience,' rose into the spiritual passion which first expressed itself in the 'Light of the World,' an instant and quite final difference was manifested between his method of conception, and that of his forerunner. To Rossetti, the Old and New Testaments were only the greatest poems he knew; and he painted scenes from them with no more actual belief in their relation to the present life and business of men than he gave also to the Morte d'Arthur and the Vita Nuova. But to Holman Hunt, the story of the New Testament, when once his mind entirely fastened on it, became what it was to an old Puritan, or an old Catholic of true blood,—not merely a Reality, not merely the greatest of Realities, but the only Reality. So that there is nothing in the earth for him any more that does not speak of that;—there is no course of thought nor force of skill for him, but it springs from and ends in that.

So absolutely, and so involuntarily—I use the word in its noblest meaning—is this so with him, that in all subjects which fall short in the religious element, his power also is shortened, and he does those things worst which are easiest to other men.

Beyond calculation, greater, beyond comparison, happier, than Rossetti, in this sincerity, he is distinguished also from him by a respect for physical and material truth which renders his work far more generally, far more serenely, exemplary.

The specialty of colour-method which I have signalized in Rossetti, as founded on missal painting, is in exactly that degree conventional and unreal. Its light is not the light of sunshine itself, but of sunshine diffused through coloured glass. And in object-painting he not only refused, partly through idleness, partly in the absolute want of opportunity for the study of nature involved in his choice of abode in a garret at Black-

friars,—refused,—I say, the natural aid of pure landscape and sky, but wilfully perverted and lacerated his powers of conception with Chinese puzzles and Japanese monsters, until his foliage looked generally fit for nothing but a fire-screen, and his landscape distances like the furniture of a Noah's Ark from the nearest toy-shop. Whereas Holman Hunt, in the very beginning of his career, fixed his mind, as a colourist, on the true representation of actual sunshine, of growing leafage, of living rock, of heavenly cloud; and his long and resolute exile, deeply on many grounds to be regretted both for himself and us, bound only closer to his heart the mighty forms and hues of God's earth and sky, and the mysteries of its appointed lights of the day and of the night—opening on the foam—"Of desolate seas, in—Sacred—lands forlorn."

You have, for the last ten or fifteen years, been accustomed to see among the pictures principally characteristic of the English school, a certain average number of attentive studies, both of sunshine, and the forms of lower nature, whose beauty is meant to be seen by its light. Those of Mr. Brett may be named with especial praise; and you will probably many of you remember with pleasure the study of cattle on a Highland moor in the evening, by Mr. Davis, which in last year's Academy carried us out, at the end of the first room, into sudden solitude among the hills. But we forget, in the enjoyment of these new and healthy pleasures connected with painting, to whom we first owe them all. The apparently unimportant picture by Holman Hunt, 'The strayed Sheep,' which—painted thirty years ago—you may perhaps have seen last autumn in the rooms of the Art Society in Bond Street, at once achieved all that can ever be done in that kind: it will not be surpassed—it is little likely to be rivalled—by the best efforts of the times to come. It showed to us, for the first time in the history of art, the absolutely faithful balances of colour and shade by which actual sunshine might be transposed into a key in which the harmonies possible with material pigments should yet produce the same impressions upon the mind which were caused by the light itself.

And remember, all previous work whatever had been either

subdued into narrow truth, or only by convention suggestive of the greater. Claude's sunshine is colourless,—only the golden haze of a quiet afternoon;—so also that of Cuyp: Turner's, so bold in conventionalism that it is credible to few of you, and offensive to many. But the pure natural green and tufted gold of the herbage in the hollow of that little sea-cliff must be recognized for true merely by a minute's pause of attention. Standing long before the picture, you were soothed by it, and raised into such peace as you are intended to find in the glory and the stillness of summer, possessing all things.

I cannot say of this power of true sunshine, the least thing that I would. Often it is said to me by kindly readers, that I have taught them to see what they had not seen: and yet never—in all the many volumes of effort—have I been able to tell them my own feelings about what I myself see. You may suppose that I have been all this time trying to express my personal feelings about Nature. No; not a whit. I soon found I could not, and did not try to. All my writing is only the effort to distinguish what is constantly, and to all men, loveable, and if they will look, lovely, from what is vile, or empty,—or, to well trained eyes and hearts, loathsome; but you will never find me talking about what *I* feel, or what *I* think. I know that fresh air is more wholesome than fog, and that blue sky is more beautiful than black, to people happily born and bred. But you will never find, except of late, and for special reasons, effort of mine to say how I am myself oppressed or comforted by such things.

This is partly my steady principle, and partly it is incapacity. Forms of personal feeling in this kind can only be expressed in poetry; and I am not a poet, nor in any articulate manner could I the least explain to you what a deep element of life, for me, is in the sight merely of pure sunshine on a bank of living grass.

More than any pathetic music,—yet I love music,—more than any artful colour—and yet I love colour,—more than other merely material thing visible to these old eyes, in earth or sky. It is so, I believe, with many of you also,—with many

more than know it of themselves; and this picture, were it only the first that cast true sunshine on the grass, would have been in that virtue sacred: but in its deeper meaning, it is, actually, the first of Hunt's sacred paintings—the first in which, for those who can read, the substance of the conviction and the teaching of his after life is written, though not distinctly told till afterwards in the symbolic picture of 'The Scapegoat.' "All we like sheep have gone astray, we have turned every one to his own way, and the Lord hath laid on Him the iniquity of us all."

None of you, who have the least acquaintance with the general tenor of my own teaching, will suspect in me any bias towards the doctrine of vicarious Sacrifice, as it is taught by the modern Evangelical Preacher. But the great mystery of the idea of Sacrifice itself, which has been manifested as one united and solemn instinct by all thoughtful and affectionate races, since the wide world became peopled, is founded on the secret truth of benevolent energy which all men who have tried to gain it have learned—that you cannot save men from death but by facing it for them, nor from sin but by resisting it for them. It is, on the contrary, the favourite, and the worst falsehood of modern infidel morality, that you serve your fellow-creatures best by getting a percentage out of their pockets, and will best provide for starving multitudes by regaling yourselves. Some day or other—probably now very soon—too probably by heavy afflictions of the State, we shall be taught that it is not so; and that all the true good and glory even of this world—not to speak of any that is to come, must be bought still, as it always has been, with our toil, and with our tears. That is the final doctrine, the inevitable one, not of Christianity only, but of all Heroic Faith and Heroic Being; and the first trial questions of a true soul to itself must always be,—Have I a religion, have I a country, have I a love, that I am ready to die for?

That is the Doctrine of Sacrifice; the faith in which Isaac was bound, in which Iphigenia died, in which the great army of martyrs have suffered, and by which all victories in the cause of justice and happiness have been gained by the men

who became more than conquerors, through Him that loved them.

And yet there is a deeper and stranger sacrifice in the system of this creation than theirs. To resolute self-denial, and to adopted and accepted suffering, the reward is in the conscience sure, and in the gradual advance and predominance of good, practically and to all men visible. But what shall we say of involuntary suffering,—the misery of the poor and the simple, the agony of the helpless and the innocent, and the perishing, as it seems, in vain, and the mother weeping for the children of whom she knows only that they are not?

I saw it lately given as one of the incontrovertible discoveries of modern science, that all our present enjoyments were only the outcome of an infinite series of pain. I do not know how far the statement fairly represented—but it announced as incapable of contradiction—this melancholy theory. If such a doctrine is indeed abroad among you, let me comfort some, at least, with its absolute denial. That in past æons, the pain suffered throughout the living universe passes calculation, is true; that it is infinite, is untrue; and that all our enjoyments are based on it, contemptibly untrue. For, on the other hand, the pleasure felt through the living universe during past ages is incalculable also, and in higher magnitudes. Our own talents, enjoyments, and prosperities, are the outcome of that happiness with its energies, not of the death that ended them. So manifestly is this so, that all men of hitherto widest reach in natural science and logical thought have been led to fix their minds only on the innumerable paths of pleasure, and ideals of beauty, which are traced on the scroll of creation, and are no more tempted to arraign as unjust, or even lament as unfortunate, the essential equivalent of sorrow, than in the seven-fold glories of sunrise to deprecate the mingling of shadow with its light.

This, however, though it has always been the sentiment of the healthiest natural philosophy, has never, as you well know, been the doctrine of Christianity. That religion, as it comes to us with the promise of a kingdom in which there shall be no more Death, neither sorrow nor crying, so it has always

brought with it the confession of calamity to be at present in patience of mystery endured; and not by us only, but apparently for our sakes, by the lower creatures, for whom it is inconceivable that any good should be the final goal of ill. Toward these, the one lesson we have to learn is that of pity. For all human loss and pain, there is no comfort, no interpretation worth a thought, except only in the doctrine of the Resurrection;—of which doctrine, remember, it is an immutable historical fact that all the beautiful work, and all the happy existence of mankind, hitherto, has depended on, or consisted in, the hope of it.

The picture of which I came to-day chiefly to speak, as a symbol of that doctrine, was incomplete when I saw it, and is so still; but enough was done to constitute it the most important work of Hunt's life, as yet; and if health is granted to him for its completion, it will, both in reality and in esteem, be the greatest religious painting of our time.

You know that in the most beautiful former conceptions of the Flight into Egypt, the Holy Family were always represented as watched over, and ministered to, by attendant angels. But only the safety and peace of the Divine Child and its mother are thought of. No sadness or wonder of meditation returns to the desolate homes of Bethlehem.

But in this English picture all the story of the escape, as of the flight, is told, in fulness of peace, and yet of compassion. The travel is in the dead of the night, the way unseen and unknown;—but, partly stooping from the starlight, and partly floating on the desert mirage, move, with the Holy Family the glorified souls of the Innocents. Clear in celestial light, and gathered into child-garlands of gladness, they look to the Child in whom they live, and yet, for them to die. Waters of the River of Life flow before on the sands: the Christ stretches out His arms to the nearest of them;—leaning from His mother's breast.

To how many bereaved households may not this happy vision of conquered death bring in the future, days of peace!

I do not care to speak of other virtues in this design than those of its majestic thought,—but you may well imagine

for yourselves how the painter's quite separate and, in its skill, better than magical, power of giving effects of intense light, has aided the effort of his imagination, while the passion of his subject has developed in him a swift grace of invention which for my own part I never recognized in his design till now. I can say with deliberation that none even of the most animated groups and processions of children which constitute the loveliest sculpture of the Robbias and Donatello, can more than rival the freedom and felicity of motion, or the subtlety of harmonious line, in the happy wreath of these angel-children.

Of this picture I came to-day chiefly to speak, nor will I disturb the poor impression which my words can give you of it by any immediate reference to other pictures by our leading masters. But it is not, of course, among these men of splendid and isolated imagination that you can learn the modes of regarding common and familiar nature which you must be content to be governed by—in early lessons. I count myself fortunate, in renewing my effort to systematize these, that I can now place in the schools, or at least lend, first one and then another—some exemplary drawings by young people—youths and girls of your own age—clever ones, yes,—but not cleverer than a great many of you :—eminent only, among the young people of the present day whom I chance to know, in being extremely old-fashioned ;—and,—don't be spiteful when I say so,—but really they all are, all the four of them—two lads and two lassies—quite provokingly good.

Lads, not exactly lads perhaps—one of them is already master of the works in the ducal palace at Venice ; lassies, to an old man of sixty-four, who is vexed to be beaten by them in his own business—a little older, perhaps, than most of the lassies here, but still brightly young ; and, mind you, not artists, but drawing in the joy of their hearts—and the builder at Venice only in his play-time—yet, I believe you will find these, and the other drawings I speak of, more helpful, and as I just said, exemplary, than any I have yet been able to find for you ; and of these, little stories are to be told, which

bear much on all that I have been most earnestly trying to make you assured of, both in art and in real life.

Let me, however, before going farther, say, to relieve your minds from unhappily too well-grounded panic, that I have no intention of making my art lectures any more one-half sermons. All the pieces of theological or other grave talk which seemed to me a necessary part of my teaching here, have been already spoken, and printed; and are, I only fear at too great length, legible. Nor have I any more either strength or passion to spare in matters capable of dispute. I must in silent resignation leave all of you who are led by your fancy, or induced by the fashion of the time, to follow, without remonstrance on my part, those modes of studying organic beauty for which preparation must be made by depriving the animal under investigation first of its soul within, and secondly of its skin without. But it chances to-day, that the merely literal histories of the drawings which I bring with me to show you or to lend, do carry with them certain evidences of the practical force of religious feeling on the imagination, both in artists and races, such as I cannot, if I would, overlook, and such as I think you will yourselves, even those who have least sympathy with them, not without admiration recognise.

For a long time I used to say, in all my elementary books, that, except in a graceful and minor way, women could not paint or draw. I am beginning, lately, to bow myself to the much more delightful conviction that nobody else can. How this very serious change of mind was first induced in me it is, if not necessary, I hope pardonable, to delay you by telling.

When I was at Venice in 1876—it is almost the only thing that makes me now content in having gone there,—two English ladies, mother and daughter, were staying at the same hotel, the Europa. One day the mother sent me a pretty little note asking if I would look at the young lady's drawings. On my somewhat sulky permission, a few were sent, in which I saw there was extremely right-minded and careful work, almost totally without knowledge. I sent back a re-

quest that the young lady might be allowed to come out sketching with me. I took her over into the pretty cloister of the church of La Salute, and set her, for the first time in her life, to draw a little piece of gray marble with the sun upon it, rightly. She may have had one lesson after that—she may have had two; the three, if there were three, seem to me, now, to have been only one! She seemed to learn everything the instant she was shown it—and ever so much more than she was taught. Next year she went away to Norway, on one of these frolics which are now-a-days necessary to girl-existence; and brought back a little pocket-book, which she thought nothing of, and which I begged of her: and have framed half a dozen leaves of it (for a loan to you, only, mind,) till you have enough copied them.

Of the minute drawings themselves, I need not tell you—for you will in examining them, beyond all telling, feel, that they are exactly what we should all like to be able to do; and in the plainest and frankest manner show us how to do it—or, more modestly speaking, how, if heaven help us, it *can* be done. They can only be seen, as you see Bewick vignettes, with a magnifying glass, and they are patterns to you, therefore, only of pocket-book work; but what skill is more precious to a traveller than that of minute, instantaneous, and unerring record of the things that are precisely best? For in this, the vignettes upon these leaves differ, widely as the arc of heaven, from the bitter truths of Bewick. Nothing is recorded here but what is lovely and honourable: how much there is of both in the peasant life of Norway, many an English traveller has recognised; but not always looking for the cause or enduring the conclusion, that its serene beauty, its hospitable patriotism, its peaceful courage, and its happy virtue, were dependent on facts little resembling our modern English institutions;—namely, that the Norwegian peasant "is a free man on the scanty bit of ground which he has inherited from his forefathers; that the Bible is to be found in every hut; that the schoolmaster wanders from farm to farm; that no Norwegian is confirmed who does not know how to read; and no Norwegian is allowed to marry who has not

been confirmed." I quote straightforwardly, (missing only some talk of Parliaments; but not caring otherwise how far the sentences are with my own notions, or against,) from Dr. Hartwig's collected descriptions of the Polar world. I am not myself altogether sure of the wisdom of teaching everybody to read: but might be otherwise persuaded if here, as in Norway, every town had its public library, "while in many districts the peasants annually contribute a dollar towards a collection of books, which, under the care of the priest, are lent out to all comers."

I observe that the word 'priest' has of late become more than ever offensive to the popular English mind; and pause only to say that in whatever capacity, or authority, the essential function of a public librarian must in every decent and rational country be educational; and consist in the choosing, for the public, books authoritatively or essentially true, free from vain speculation or evil suggestion: and in noble history or cheerful fancy, to the utmost, entertaining.

One kind of periodical literature, it seems to me as I study these drawings, must at all events in Norway be beautifully forbidden,—the "Journal des Modes." You will see evidence here that the bright fancying alike of maidens' and matrons' dress, capable of prettiest variation in its ornament, is yet ancestral in its form, and the white caps, in their daily purity, have the untroubled constancy, of the seashell and the snow.

Next to these illustrations of Norwegian economy, I have brought you a drawing of deeper and less imitable power: it is by a girl of quite peculiar gift, whose life has hitherto been spent in quiet and unassuming devotion to her art, and to its subjects. I would fain have said, an English girl, but all my prejudices have lately had the axe laid to their roots one by one,—she is an American! But for twenty years she has lived with her mother among the peasants of Tuscany—under their olive avenues in summer—receiving them, as they choose to come to chat with her, in her little room by Santa Maria Novella in Florence during winter. They come to her as their loving guide, and friend, and sister in all their work, and pleasure, and—suffering. I lean on the last word.

For those of you who have entered into the heart of modern Italy know that there is probably no more oppressed, no more afflicted order of gracious and blessed creatures—God's own poor, who have not yet received their consolation, than the mountain peasantry of Tuscany and Romagna. What their minds are, and what their state, and what their treatment, those who do not know Italy may best learn, if they can bear the grief of learning it, from Ouida's photographic story of 'A Village Commune'; yet amidst all this, the sweetness of their natural character is undisturbed, their ancestral religious faith unshaken—their purity and simplicity of household life uncorrupted. They may perish, by our neglect or our cruelty, but they cannot be degraded. Among them, as I have told you, this American girl has lived—from her youth up, with her (now widowed) mother, who is as eagerly, and which is the chief matter, as sympathizingly benevolent as herself. The peculiar art gift of the younger lady is rooted in this sympathy, the gift of truest expression of feelings serene in their rightness; and a love of beauty—divided almost between the peasants and the flowers that live round Santa Maria del Fiore. This power she has trained by its limitation, severe, and in my experience unexampled, to work in light and shade only, with the pure pen line: but the total strength of her intellect and fancy being concentrated in this engraver's method, it expresses of every subject what she loves best, in simplicity undebased by any accessory of minor emotion.

She has thus drawn, in faithfulest portraiture of these peasant Florentines, the loveliness of the young and the majesty of the aged: she has listened to their legends, written down their sacred songs; and illustrated, with the sanctities of mortal life, their traditions of immortality.

I have brought you only one drawing to-day; in the spring I trust you shall have many,—but this is enough, just now. It is drawn from memory only, but the fond memory which is as sure as sight—it is the last sleep from which she waked on this earth, of a young Florentine girl, who had brought heaven down to earth, as truly as ever saint of old, while she lived, and of whom even I, who never saw her, cannot believe

that she is dead. Her friend, who drew this memorial of her, wrote also the short story of her life, which I trust you will soon be able to read.

Of this, and of the rest of these drawings, I have much to say to you; but this first and last,—that they are representations of beautiful human nature, such as could only have been found among people living in the pure Christian faith—such as it was, and is, since the twelfth century; and that although, as I said, I have returned to Oxford only to teach you technical things, this truth must close the first words, as it must be the sum of all that I may be permitted to speak to you,—that the history of the art of the Greeks is the eulogy of their virtues; and the history of Art after the fall of Greece, is that of the Obedience and the Faith of Christianity.

There are two points of practical importance which I must leave under your consideration. I am confirmed by Mr. Macdonald in my feeling that some kind of accurately testing examination is necessary to give consistency and efficiency to the present drawing-school. I have therefore determined to give simple certificates of merit, annually, to the students who have both passed through the required course, and at the end of three years have produced work satisfactory to Mr. Macdonald and myself. After Easter, I will at once look over such drawings as Mr. Macdonald thinks well to show me, by students who have till now complied with the rules of the school; and give certificates accordingly;—henceforward, if my health is spared, annually: and I trust that the advantage of this simple and uncompetitive examination will be felt by succeeding holders of the Slade Professorship, and in time commend itself enough to be held as a part of the examination system of the University.

Uncompetitive, always. The drawing certificate will imply no compliment, and convey no distinction. It will mean merely that the student who obtains it knows perspective, with the scientific laws of light and colour in illustrating form, and has attained a certain proficiency in the management of the pencil.

The second point is of more importance and more difficulty.

I now see my way to making the collection of examples in the schools, quite representative of all that such a series ought to be. But there is extreme difficulty in finding any books that can be put into the hands of the home student which may supply the place of an academy. I do not mean merely as lessons in drawing, but in the formation of taste, which, when we analyse it, means of course merely the right direction of feeling.

I hope that in many English households there may be found already—I trust some day there may be found wherever there are children who can enjoy them, and especially in country village schools—the three series of designs by Ludwig Richter, in illustration of the Lord's Prayer, of the Sunday, and of the Seasons. Perfect as types of easy line drawing, exquisite in ornamental composition, and refined to the utmost in ideal grace, they represent all that is simplest, purest, and happiest in human life, all that is most strengthening and comforting in nature and religion. They are enough, in themselves, to show that whatever its errors, whatever its backslidings, this century of ours has in its heart understood and fostered, more than any former one, the joys of family affection, and of household piety.

For the former fairy of the woods, Richter has brought to you the angel on the threshold ; for the former promises of distant Paradise, he has brought the perpetual blessing, "God be with you" : amidst all the turmoil and speeding to and fro, and wandering of heart and eyes which perplex our paths, and betray our wills, he speaks to us continuous memorial of the message—"My Peace I leave with you."

LECTURE II.

Mythic Schools of Painting.

E. BURNE-JONES AND G. F. WATTS.

It is my purpose, in the lectures I may be permitted henceforward to give in Oxford, so to arrange them as to dispense with notes in subsequent printing ; and, if I am forced for

shortness, or in oversight, to leave anything insufficiently explained, to complete the passage in the next following lecture, or in any one, though after an interval, which may naturally recur to the subject. Thus the printed text will always be simply what I have read, or said; and the lectures will be more closely and easily connected than if I went always on without the care of explanatory retrospect.

It may have been observed, and perhaps with question of my meaning, by some readers, that in my last lecture I used the word "materialistic" of the method of conception common to Rossetti and Hunt, with the greater number of their scholars. I used that expression to denote their peculiar tendency to feel and illustrate the relation of spiritual creatures to the substance and conditions of the visible world; more especially, the familiar, or in a sort humiliating, accidents or employments of their earthly life;—as, for instance, in the picture I referred to, Rossetti's Virgin in the house of St. John, the Madonna's being drawn at the moment when she rises to trim their lamp. In many such cases, the incidents may of course have symbolical meaning, as, in the unfinished drawing by Rossetti of the Passover, which I have so long left with you, the boy Christ is watching the blood struck on the doorpost;—but the peculiar value and character of the treatment is in what I called its *material* veracity, compelling the spectator's belief, if he have the instinct of belief in him at all, in the thing's having verily happened; and not being a mere poetical fancy. If the spectator, on the contrary, have no capacity of belief in him, the use of such representation is in making him detect his own incredulity, and recognise that in his former dreamy acceptance of the story, he had never really asked himself whether these things were so.

Thus, in what I believe to have been in actual time the first—though I do not claim for it the slightest lead in suggestive influence, yet the first dated example of such literal and close realization—my own endeavour in the third volume of 'Modern Painters' to describe the incidents preceding the charge to Peter, I have fastened on the words, "He girt his fisher's coat about him, and did cast himself into the sea,"

following them out with, "Then, to Peter, all wet and shivering, staring at Christ in the *sun;*" not in the least supposing or intending any symbolism either in the coat, or the dripping water, or the morning sunshine; but merely and straitly striving to put the facts before the reader's eyes as positively as if he had seen the thing come to pass on Brighton beach, and an English fisherman dash through the surf of it to the feet of his captain,—once dead, and now with the morning brightness on his face.

And you will observe farther, that this way of thinking about a thing compels, with a painter, also a certain way of painting it. I do not mean a necessarily close or minute way, but a necessarily complete, substantial, and emphatic one. The thing may be expressed with a few fierce dashes of the pencil; but it will be wholly and bodily there; it may be in the broadest and simplest terms, but nothing will be hazy or hidden, nothing clouded round, or melted away: and all that is told will be as explanatory and lucid as may be—as of a thing examined in daylight, not dreamt of in moonlight.

I must delay you a little, though perhaps tiresomely, to make myself well understood on this point; for the first celebrated pictures of the pre-Raphaelite school having been extremely minute in finish, you might easily take minuteness for a specialty of the style,—but it is not so in the least. Minuteness I *do* somewhat claim, for a quality insisted upon by myself, and required in the work of my own pupils; it is—at least in landscape—Turnerian and Ruskinian—not pre-Raphaelite at all:—the pre-Raphaelism common to us all is in the frankness and honesty of the touch, not in its dimensions.

I think I may, once for all, explain this to you, and convince you of it, by asking you, when you next go up to London, to look at a sketch by Vandyke in the National Gallery, No. 680, purporting to represent this very scene I have been speaking of,—the miraculous draught of fishes. It is one of the too numerous brown sketches in the manner of the Flemish School, which seem to me always rather done for the sake of wiping the brush clean than of painting anything. There is no colour in it, and no light and shade;—but a certain

quantity of bitumen is rubbed about so as to slip more or less greasily into the shape of figures; and one of St. John's (or St. James's) legs is suddenly terminated by a wriggle of white across it, to signify that he is standing in the sea. Now that was the kind of work of the Dutch School, which I spent so many pages in vituperating throughout the first volume of 'Modern Painters'—pages, seemingly, vain to this day; for still, the brown daubs are hung in the best rooms of the National Gallery, and the loveliest Turner drawings are nailed to the wall of its cellar,—and might as well be buried at Pompeii for any use they are to the British public;—but, vain or effectless as the said chapters may be, they are altogether true in that firm statement, that these brown flourishes of the Dutch brush are by men who lived, virtually, the gentle, at court,—the simple, in the pothouse; and could indeed paint according to their habitation, a nobleman or a boor, but were not only incapable of conceiving, but wholly unwishful to conceive, anything, natural or supernatural, beyond the precincts of the Presence and the tavern. So that they especially failed in giving the life and beauty of little things in lower nature; and if, by good hap, they may sometimes more or less succeed in painting St. Peter the Fisher's face, never by any chance realize for you the green wave dashing over his feet.

Now, therefore, understand of the opposite so called 'Pre-Raphaelite,' and, much more, pre-Rubensite, society, that its primary virtue is the trying to conceive things as they are, and thinking and feeling them quite out:—believing joyfully if we may, doubting bravely, if we must,—but never mystifying, or shrinking from, or choosing for argument's sake, this or that fact; but giving every fact its own full power, and every incident and accessory its own true place,—so that, still keeping to our illustrations from Brighton or Yarmouth beach, in that most noble picture by Millais which probably most of you saw last autumn in London, the 'Caller Herrin','—picture which, as a piece of art, I should myself put highest of all yet produced by the pre-Raphaelite school:—in that most noble picture, I say, the herrings were painted just as well as the girl, and the master was not the least afraid that,

for all he could do to them, you would look at the herrings first.

Now then, I think I have got the manner of pre-Raphaelite 'Realization'—'Verification'—'Materialization'—or whatever else you choose to call it, positively enough asserted and defined: and hence you will see that it follows, as a necessary consequence, that pre-Raphaelite subjects must usually be of real persons in a solid world—not of personifications in a vaporescent one.

The persons may be spiritual, but they are individual,—St. George, himself, not the vague idea of Fortitude; St. Cecily herself, not the mere power of music. And, although spiritual, there is no attempt whatever made by this school to indicate their immortal nature by any evanescence or obscurity of aspect. All transparent ghosts and unoutlined spectra are the work of failing imagination,—rest you sure of that. Botticelli indeed paints the Favonian breeze transparent, but never the angel Gabriel; and in the picture I was telling you of in last lecture,—if there *be* a fault which may jar for a moment on your feelings when you first see it, I am afraid it will be that the souls of the Innocents are a little too chubby, and one or two of them, I should say, just a dimple too fat.

And here I must branch for a moment from the direct course of my subject, to answer another question which may by this time have occurred to some of my hearers, how, if this school be so obstinately realistic, it can also be characterized as romantic.

When we have concluded our review of the present state of English art, we will collect the general evidence of its romance; meantime, I will say only this much, for you to think out at your leisure, that romance does not consist in the manner of representing or relating things, but in the kind of passions appealed to by the things related. The three romantic passions are those by which you are told, in Wordsworth's aphoristic line, that the life of the soul is fed.

"We live by Admiration, Hope, and Love." Admiration, meaning primarily all the forms of Hero Worship, and secondarily, the kind of feeling towards the beauty of nature, which

I have attempted too feebly to analyze in the second volume of 'Modern Painters';—Hope, meaning primarily the habit of mind in which we take present pain for the sake of future pleasure, and expanding into the hope of another world;—and Love, meaning of course whatever is happiest or noblest in the life either of that world or this.

Indicating, thus briefly, what, though not always consciously, we mean by Romance, I proceed with our present subject of enquiry, from which I branched at the point where it had been observed that the realistic school could only develop its complete force in representing persons, and could not happily rest in personifications. Nevertheless, we find one of the artists whose close friendship with Rossetti, and fellowship with other members of the pre-Raphaelite brotherhood, have more or less identified his work with theirs, yet differing from them all diametrically in this, that his essential gift and habit of thought is *in* personification, and that,—for sharp and brief instance, had both Rossetti and he been set to illustrate the first chapter of Genesis, Rossetti would have painted either Adam or Eve—but Edward Burne-Jones, a Day of Creation.

And in this gift, he becomes a painter, neither of Divine History, nor of Divine Natural History, but of Mythology, accepted as such, and understood by its symbolic figures to represent only general truths, or abstract ideas.

And here I must at once pray you, as I have prayed you to remove all associations of falsehood from the word romance, so also to clear them out of your faith, when you begin the study of mythology. Never confuse a Myth with a Lie,—nay, you must even be cautious how far you even permit it to be called a fable. Take the frequentest and simplest of myths for instance—that of Fortune and her wheel. Enid does not herself conceive, or in the least intend the hearers of her song to conceive, that there stands anywhere in the universe a real woman, turning an adamantine wheel whose revolutions have power over human destiny. She means only to assert, under that image, more clearly the law of Heaven's continual dealing with man,—"He hath put down the mighty from their seat, and hath exalted the humble and meek."

But in the imagined symbol, or rather let me say, the visiting and visible dream, of this law, other ideas variously conducive to its clearness are gathered ;—those of gradual and irresistible motion of rise and fall,—the *tide* of Fortune, as distinguished from instant change of catastrophe ;—those of the connection of the fates of men with each other, the yielding and occupation of high place, the alternately appointed and inevitable humiliation :—and the fastening, in the sight of the Ruler of Destiny, of all to the mighty axle which moves only as the axle of the world. These things are told or hinted to you, in the mythic picture, not with the impertinence and the narrowness of words, nor in any order compelling a monotonous succession of thought,—but each as you choose or chance to read it, to be rested in or proceeded with, as you will.

Here then is the ground on which the Dramatic, or personal, and Mythic—or personifying, schools of our young painters, whether we find for them a general name or not, must be thought of as absolutely one—that, as the dramatic painters seek to show you the substantial truth of persons, so the mythic school seeks to teach you the spiritual truth of myths.

Truth is the vital power of the entire school, Truth its armour—Truth its war-word ; and the grotesque and wild forms of imagination which, at first sight, seem to be the reaction of a desperate fancy, and a terrified faith, against the incisive scepticism of recent science, so far from being so, are a part of that science itself: they are the results of infinitely more accurate scholarship, of infinitely more detective examination, of infinitely more just and scrupulous integrity of thought, than was possible to any artist during the two preceding centuries ; and exactly as the eager and sympathetic passion of the dramatic designer now assures you of the way in which an event happened, so the scholarly and sympathetic thought of the mythic designer now assures you of the meaning, in what a fable said.

Much attention has lately been paid by archæologists to what they are pleased to call the development of myths: but,

for the most part, with these two erroneous ideas to begin with—the first, that mythology is a temporary form of human folly, from which they are about in their own perfect wisdom to achieve our final deliverance; the second, that you may conclusively ascertain the nature of these much-to-be-lamented misapprehensions, by the types which early art presents of them! You will find in the first section of my 'Queen of the Air,' contradiction enough of the first supercilious theory;—though not with enough clearness the counter statement, that the thoughts of all the greatest and wisest men hitherto, since the world was made, have been expressed through mythology.

You may find a piece of most convincing evidence on this point by noticing that whenever, by Plato, you are extricated from the play of logic, and from the debate of points dubitable or trivial; and are to be told somewhat of his inner thought, and highest moral conviction,—that instant you are cast free in the elements of phantasy, and delighted by a beautiful myth. And I believe that every master here who is interested, not merely in the history, but in the *substance*, of moral philosophy, will confirm me in saying that the direct maxims of the greatest sages of Greece, do not, in the sum of them, contain a code of ethics either so pure, or so practical, as that which may be gathered by the attentive interpretation of the myths of Pindar and Aristophanes.

Of the folly of the second notion above-named, held by the majority of our students of 'development' in fable,—that they can estimate the dignity of ideas by the symbols used for them, in early art; and trace the succession of thought in the human mind by the tradition of ornament in its manufactures, I have no time to-day to give any farther illustration than that long since instanced to you, the difference between the ideas conveyed by Homer's description of the shield of Achilles, (much more, Hesiod's of that of Herakles,) and the impression which we should receive from any actually contemporary Greek art. You may with confidence receive the restoration of the Homeric shield, given by Mr. A. Murray in his history of Greek sculpture, as authoritatively representing the utmost graphic skill which could at the time have been employed in the deco-

ration of a hero's armour. But the poet describes the rude imagery as producing the effect of reality, and might praise in the same words the sculpture of Donatello or Ghiberti. And you may rest entirely satisfied that when the surrounding realities are beautiful, the imaginations, in all distinguished human intellect, are beautiful also, and that the forms of gods and heroes were entirely noble in dream, and in contemplation, long before the clay became ductile to the hand of the potter, or the likeness of a living body possible in ivory and gold.

And herein you see with what a deeply interesting function the modern painter of mythology is invested. He is to place, at the service of former imagination, the art which it had not —and to realize for us, with a truth then impossible, the visions described by the wisest of men as embodying their most pious thoughts and their most exalted doctrines: not indeed attempting with any literal exactitude to follow the words of the visionary, for no man can enter literally into the mind of another, neither can any great designer refuse to obey the suggestions of his own: but only bringing the resources of accomplished art to unveil the hidden splendour of old imagination; and showing us that the forms of gods and angels which appeared in fancy to the prophets and saints of antiquity, were indeed more natural and beautiful than the black and red shadows on a Greek vase, or the dogmatic outlines of a Byzantine fresco.

It should be a ground of just pride to all of us here in Oxford, that out of this University came the painter whose indefatigable scholarship and exhaustless fancy have together fitted him for this task, in a degree far distinguishing him above all contemporary European designers. It is impossible for the general public to estimate the quantity of careful and investigatory reading, and the fine tact of literary discrimination, which are signified by the command now possessed by Mr. Burne-Jones over the entire range both of Northern and Greek mythology, or the tenderness at once, and largeness, of sympathy which have enabled him to harmonize these with the loveliest traditions of Christian legend. Hitherto, there has

been adversity between the schools of classic and Christian art, only in part conquered by the most liberal-minded of artists and poets: Nicholas of Pisa accepts indeed the technical aid of antiquity, but with much loss to his Christian sentiment; Dante uses the imagery of Æschylus for the more terrible picturing of the Hell to which, in common with the theologians of his age, he condemned his instructor; but while Minos and the Furies are represented by him as still existent in Hades, there is no place in Paradise for Diana or Athena. Contrariwise, the later revival of the legends of antiquity meant scorn of those of Christendom. It is but fifty years ago that the value of the latter was again perceived and represented to us by Lord Lindsay: and it is only within the time which may be looked back to by the greater number even of my younger auditors, that the transition of Athenian mythology, through Byzantine, into Christian, has been first felt, and then traced and proved, by the penetrative scholarship of the men belonging to this pre-Raphaelite school, chiefly Mr. Burne-Jones and Mr. William Morris,—noble collaborateurs, of whom, may I be forgiven, in passing, for betraying to you a pretty little sacredness of their private life—that they solemnly and jovially have breakfasted together every Sunday, for many and many a year.

Thus far, then, I am able with security to allege to you the peculiar function of this greatly gifted and highly trained English painter; and with security also, the function of any noble myth, in the teaching, even of this practical and positive British race. But now, when for purposes of direct criticism I proceed to ask farther in what manner or with what precision of art any given myth should be presented—instantly we find ourselves involved in a group of questions and difficulties which I feel to be quite beyond the proper sphere of this Professorship. So long as we have only to deal with living creatures, or solid substances, I am able to tell you—and to show—that they are to be painted under certain optical laws which prevail in our present atmosphere; and with due respect to laws of gravity and movement which cannot be evaded in our terrestrial constitution. But when we have only an idea to paint, or a symbol, I do not feel authorized to insist any

longer upon these vulgar appearances, or mortal and temporal limitations. I cannot arrogantly or demonstratively define to you how the light should fall on the two sides of the nose of a Day of Creation ; nor obstinately demand botanical accuracy in the graining of the wood employed for the spokes of a Wheel of Fortune. Indeed, so far from feeling justified in any such vexatious and vulgar requirements, I am under an instinctive impression that some kind of strangeness or quaintness, or even violation of probability, would be not merely admissible, but even desirable, in the delineation of a figure intended neither to represent a body, nor a spirit, neither an animal, nor a vegetable, but only an idea, or an aphorism. Let me, however, before venturing one step forward amidst the insecure snows and cloudy wreaths of the Imagination, secure your confidence in my guidance, so far as I may gain it by the assertion of one general rule of proper safeguard ; that no mystery or majesty of intention can be alleged by a painter to justify him in careless or erroneous drawing of any object —so far as he chooses to represent it at all. The more license we grant to the audacity of his conception, the more careful he should be to give us no causeless ground of complaint of offence : while, in the degree of importance and didactic value which he attaches to his parable, will be the strictness of his duty to allow no faults, by any care avoidable, to disturb the spectator's attention, or provoke his criticism.

I cannot but to this day remember, partly with amusement, partly in vexed humiliation, the simplicity with which I brought out, one evening when the sculptor Marochetti was dining with us at Denmark Hill, some of the then but little known drawings of Rossetti, for his instruction in the beauties of pre-Raphaelism.

You may see with the slightest glance at the statue of Cœur de Lion, (the only really interesting piece of historical sculpture we have hitherto given to our City populace), that Marochetti was not only trained to perfectness of knowledge and perception in the structure of the human body, but had also peculiar delight in the harmonies of line which express its easy and powerful motion. Knowing a little more both of

men and things now, than I did on the evening in question, I too clearly apprehend that the violently variegated segments and angular anatomies of Sir Lancelot at the grave of King Arthur must have produced on the bronze-minded sculptor simply the effect of a Knave of Clubs and Queen of Diamonds; and that the Italian master, in his polite confession of inability to recognize the virtues of Rossetti, cannot but have greatly suspected the sincerity of his entertainer, in the profession of sympathy with his own.

No faults, then, that we can help,—this we lay down for certain law to start with; therefore, especially, no ignoble faults, of mere measurement, proportion, perspective, and the like, may be allowed to art, which is by claim learned and magistral; therefore bound to be, in terms, grammatical. And yet we are not only to allow, but even to accept gratefully, any kind of strangeness and deliberate difference from merely realistic painting, which may raise the work, not only above vulgarity, but above incredulity. For it is often by realizing it most positively that we shall render it least credible.

For instance, in the prettiest design of the series, by Richter, illustrating the Lord's Prayer, which I asked you in my last lecture to use for household lessons;—that of the mother giving her young children their dinner in the field which their father is sowing,—one of the pieces of the enclosing arabesque represents a little winged cherub emergent from a flower, holding out a pitcher to a bee, who stoops to drink. The species of bee is not scientifically determinable; the wings of the tiny servitor terminate rather in petals than plumes; and the unpretentious jug suggests nothing of the clay of Dresden, Sevres, or Chelsea. You would not, I think, find your children understand the lesson in divinity better, or believe it more frankly, if the hymenopterous insect were painted so accurately that, (to use the old method of eulogium on painting,) you could hear it buzz; and the cherub completed into the living likeness of a little boy with blue eyes and red cheeks, but of the size of a humming-bird. In this and in myriads of similar cases, it is possible to imagine from an outline what a finished picture would only provoke us to deny in contempt.

Again, in my opening lecture on Light and Shade, the sixth of those given in the year 1870, I traced in some completeness the range of idea which a Greek vase-painter was in the habit of conveying by the mere opposition of dark and light in the figures and background, with the occasional use of a modifying purple. It has always been matter of surprise to me that the Greeks rested in colours so severe, and I have in several places formerly ventured to state my conviction that their sense of colour was inferior to that of other races. Nevertheless, you will find that the conceptions of moral and physical truth which they were able with these narrow means to convey, are far loftier than the utmost that can be gathered from the iridescent delicacy of Chinese design, or the literally imitative dexterities of Japan.

Now, in both these methods, Mr. Burne-Jones has developed their applicable powers to their highest extent. His outline is the purest and quietest that is possible to the pencil; nearly all other masters accentuate falsely, or in some places, as Richter, add shadows which are more or less conventional. But an outline by Burne-Jones is as pure as the lines of engraving on an Etruscan mirror; and I placed the series of drawings from the story of Psyche in your school as faultlessly exemplary in this kind. Whether pleasing or displeasing to your taste, they are entirely masterful; and it is only by trying to copy these or other such outlines, that you will fully feel the grandeur of action in the moving hand, tranquil and swift as a hawk's flight, and never allowing a vulgar tremor, or a momentary impulse, to impair its precision, or disturb its serenity.

Again, though Mr. Jones has a sense of colour in its kind, perfect, he is essentially a chiaroscurist. Diametrically opposed to Rossetti, who could conceive in color only, he prefers subjects which can be divested of superficial attractiveness, appeal first to the intellect and the heart; and convey their lesson either through intricacies of delicate line, or in the dimness or coruscation of ominous light.

The heads of Medea and of Danae, which I placed in your schools long ago, are representative of all that you need aim

at in chiaroscuro ; and lately a third type of his best work, in subdued pencil light and shade, has been placed within your reach in Dr. Acland's drawing-room,—the portrait of Miss Gladstone, in which you will see the painter's best powers stimulated to their utmost, and reaching a serene depth of expression unattainable by photography, and nearly certain to be lost in finished painting.

For there is this perpetually increasing difficulty towards the completion of any work, that the added forces of colour destroy the value of the pale and subtle tints or shades which give the nobleness to expression ; so that the most powerful masters in oil painting rarely aim at expression, but only at general character—and I believe the great artist whose name I have associated with that of Burne-Jones as representing the mythic schools, Mr. G. F. Watts, has been partly restrained, and partly oppressed by the very earnestness and extent of the study through which he has sought to make his work on all sides perfect. His constant reference to the highest examples of Greek art in form, and his sensitiveness to the qualities at once of tenderness and breadth in pencil and chalk drawing, have virtually ranked him among the painters of the great Athenian days, of whom, in the sixth book of the Laws, Plato wrote :—"You know how the anciently accurate toil of a painter seems never to reach a term that satisfies him ; but he must either farther touch, or soften the touches laid already, and never seems to reach a point where he has not yet some power to do more, so as to make the things he has drawn more beautiful, and more apparent καλλίω τε καὶ φανερώτερα."

Of course within the limits of this lecture there is no possibility of entering on the description of separate pictures ; but I trust it may be hereafter my privilege to carry you back to the beginning of English historical art, when Mr. Watts first showed victorious powers of design in the competition for the frescoes of the Houses of Parliament—and thence to trace for you, in some completeness, the code of mythic and heroic story which these two artists, Mr. Watts and Mr. Burne-Jones, have gathered, and in the most deep sense written, for us.

To-day I have only brought with me a few designs by Mr. Burne-Jones, of a kind which may be to some extent well represented in photograph, and to which I shall have occasion to refer in subsequent lectures. They are not to be copied, but delighted in, by those of you who care for them, —and, under Mr. Fisher's care, I shall recommend them to be kept out of the way of those who do *not*. They include the Days of Creation; three outlines from Solomon's Song; two from the Romance of the Rose; the great one of Athena inspiring Humanity; and the story of St. George and Sabra. They will be placed in a cabinet in the upper gallery, together with the new series of Turner sketches, and will by no means be intruded on your attention, but made easily accessible to your wish.

To justify this monastic treatment of them, I must say a few words, in conclusion, of the dislike which these designs, in common with those of Carpaccio, excite in the minds of most English people of a practical turn. A few words only, both because this lecture is already long enough, and besides, because the point in question is an extremely curious one, and by no means to be rightly given account of in a concluding sentence. The point is, that in the case of ordinary painters, however peculiar their manner, people either like them, or pass them by with a merciful contempt or condemnation, calling them stupid, or weak, or foolish, but without any expression of real disgust or dislike. But in the case of painters of the mythic schools, people either greatly like them, or they dislike in a sort of frightened and angry way, as if they had been personally aggrieved. And the persons who feel this antipathy most strongly, are often extremely sensible and good, and of the kind one is extremely unwilling to offend; but either they are not fond of art at all, or else they admire, naturally, pictures from real life only, such as, to name an extremely characteristic example, those of the (I believe, Bavarian) painter Vautier, of whom I shall have much, in another place, to say in praise, but of whom, with the total school he leads, I must peremptorily assure my hearers that their manner of painting is merely part of our

general modern system of scientific illustration aided by photography, and has no claim to rank with works of creative art at all; and farther, that it is essentially illiterate, and can teach you nothing but what you can easily see without the painter's trouble. Here is, for instance, a very charming little picture of a school girl going to her class, and telling her doll to be good till she comes back; you like it, and ought to like it, because you see the same kind of incident in your own children every day; but I should say, on the whole, you had better look at the real children than the picture. Whereas, you can't every day at home see the goddess Athena telling you yourselves to be good,—and perhaps you wouldn't altogether like to, if you could.

Without venturing on the rudeness of hinting that any such feeling underlies the English dislike for didactic art, I will pray you at once to check the habit of carelessly blaming the things that repel you in early or existing religious artists, and to observe, for the sum of what is to be noted respecting the four of whom I have thus far ventured to speak—Mr. Rossetti, Mr. Hunt, Mr. Jones, and Mr. Watts, that they are in the most solemn sense, Hero-worshippers; and that, whatever may be their faults or shortcomings, their aim has always been the brightest and the noblest possible. The more you can admire them, and the longer you read, the more your minds and hearts will be filled with the best knowledge accessible in history, and the loftiest associations conveyable by the passionate and reverent skill, of which I have told you in the 'Laws of Fesole,' that "All great Art is Praise."

LECTURE III.

Classic Schools of Painting.

SIR F. LEIGHTON AND ALMA TADEMA.

I HAD originally intended this lecture to be merely the exposition, with direct reference to painting and literature, of the single line of Horace which sums the conditions of a

gentleman's education, be he rich or poor, learned or unlearned:

"Est animus tibi,—sunt mores et lingua,—fidesque,"

'animus' being that part of him in which he differs from an ox or an ape; 'mores,' the difference in him from the 'malignum vulgus'; 'lingua,' eloquence, the power of expression; and 'fides,' fidelity, to the Master, or Mistress, or Law, that he loves. But since I came to London and saw the exhibitions, I have thought good to address my discourse more pertinently to what must at this moment chiefly interest you in them. And I must at once, and before everything, tell you the delight given me by the quite beautiful work in portraiture, with which my brother-professor Richmond leads and crowns the general splendour of the Grosvenor Gallery. I am doubly thankful that his release from labour in Oxford has enabled him to develop his special powers so nobly, and that my own return grants me the privilege of publicly expressing to him the admiration we all must feel.

And now in this following lecture, you must please understand at once that I use the word 'classic,' first in its own sense of senatorial, academic, and authoritative; but, as a necessary consequence of that first meaning, also in the sense, more proper to our immediate subject, of Anti-Gothic; antagonist, that is to say, to the temper in which Gothic architecture was built: and not only antagonist to that form of art, but contemptuous of it; unforgiving to its faults, cold to its enthusiasms, and impatient of its absurdities. In which contempt the classic mind is certainly illiberal; and narrower than the mind of an equitable art student should be in these enlightened days:—for instance, in the British Museum, it is quite right that the British public should see the Elgin marbles to the best advantage; but not that they should be unable to see any example of the sculpture of Chartres or Wells, unless they go to the miscellaneous collection of Kensington, where Gothic saints and sinners are confounded alike among steam threshing-machines and dynamite-proof ships of

war ; or to the Crystal Palace, where they are mixed up with Rimmel's perfumery.

For this hostility, in our present English schools, between the votaries of classic and Gothic art, there is no ground in past history, and no excuse in the nature of those arts themselves. Briefly, to-day I would sum for you the statement of their historical continuity which you will find expanded and illustrated in my former lectures.

Only observe, for the present, you must please put Oriental Art entirely out of your heads. I shall allow myself no allusion to China, Japan, India, Assyria, or Arabia: though this restraint on myself will be all the more difficult, because, only a few weeks since, I had a delightful audience of Sir Frederick Leighton beside his Arabian fountain, and beneath his Aladdin's palace glass. Yet I shall not allude, in what I say of his designs, to any points in which they may perchance have been influenced by those enchantments. Similarly there were some charming Zobeides and Cleopatras among the variegated colour fancies of Mr. Alma Tadema in the last Grosvenor ; but I have nothing yet to say of *them:* it is only as a careful and learned interpreter of certain phases of Greek and Roman life, and as himself a most accomplished painter, on long established principles, that I name him as representatively 'classic.'

The summary, therefore, which I have to give you of the course of Pagan and Gothic Art must be understood as kept wholly on this side of the Bosphorus, and recognizing no farther shore beyond the Mediterranean. Thus fixing our termini, you find from the earliest times, in Greece and Italy, a multitude of artists gradually perfecting the knowledge and representation of the human body, glorified by the exercises of war. And you have, north of Greece and Italy, innumerably and incorrigibly savage nations, representing, with rude and irregular efforts, on huge stones, and ice-borne boulders, on cave-bones and forest-stocks and logs, with any manner of innocent tinting or scratching possible to them, sometimes beasts, sometimes hobgoblins—sometimes, heaven only knows what ; but never attaining any skill in figure-drawing, until, whether invading or invaded, Greece and Italy teach them

what a human being is like; and with that help they dream and blunder on through the centuries, achieving many fantastic and amusing things, more especially the art of rhyming, whereby they usually express their notions of things far better than by painting. Nevertheless, in due course we get a Holbein out of them; and, in the end, for best product hitherto, Sir Joshua, and the supremely Gothic Gainsborough, whose last words we may take for a beautiful reconciliation of all schools and souls who have done their work to the best of their knowledge and conscience,—"We are all going to Heaven, and Vandyke is of the company."

"We are all going to Heaven." Either that is true of men and nations, or else that they are going the other way; and the question of questions for them is—not how far from heaven they are, but whether they are going to it. Whether in Gothic or Classic Art, it is not the wisdom or the barbarism that you have to estimate—not the skill nor the rudeness;—but the *tendency*. For instance, just before coming to Oxford this time, I received by happy chance from Florence the noble book just published at Monte Cassino, giving facsimiles of the Benedictine manuscripts there, between the tenth and thirteenth centuries. Out of it I have chosen these four magnificent letters to place in your schools—magnificent I call them, as pieces of Gothic writing; but they are still, you will find on close examination, extremely limited in range of imaginative subject. For these, and all the other letters of the alphabet in that central Benedictine school at the period in question, were composed of nothing else but packs of white dogs, jumping, with more contortion of themselves than has been contrived even by modern stage athletes, through any quantity of hoops. But I place these chosen examples in our series of lessons, not as patterns of dog-drawing, but as distinctly progressive Gothic art, leading infallibly forward—though the good monks had no notion how far,—to the Benedictine collie, in Landseer's 'Shepherd's Chief Mourner,' and the Benedictine bulldog, in Mr. Britton Rivière's 'Sympathy.'

On the other hand, here is an enlargement, made to about the proper scale, from a small engraving which I brought with

me from Naples, of a piece of the Classic Pompeian art which has lately been so much the admiration of the æsthetic cliques of Paris and London. It purports to represent a sublimely classic cat, catching a sublimely classic chicken ; and is perhaps quite as much like a cat as the white spectra of Monte Cassino are like dogs. But at a glance I can tell you,—nor will you, surely, doubt the truth of the telling,—that it is art in precipitate decadence ; that no bettering or even far dragging on of its existence is possible for it ;—that it is the work of a nation already in the jaws of death, and of a school which is passing away in shame.

Remember, therefore, and write it on the very tables of your heart, that you must never, when you have to judge of character in national styles, regard them in their decadence, but always in their spring and youth. Greek art is to be studied from Homeric days to those of Marathon ; Gothic, from Alfred to the Black Prince in England, from Clovis to St. Louis in France ; and the combination of both, which occurs first with absolute balance in the pulpit by Nicholas of Pisa in her baptistery, thenceforward up to Perugino and Sandro Botticelli. A period of decadence follows among all the nations of Europe, out of the ashes and embers of which the flame leaps again in Rubens and Vandyke ; and so gradually glows and coruscates into the intermittent corona of indescribably various modern mind, of which in England you may, as I said, take Sir Joshua and Gainsborough for not only the topmost, but the hitherto total, representatives ; total, that is to say, out of the range of landscape, and above that of satire and caricature. All that the rest can do partially, they can do perfectly. They do it, not only perfectly, but nationally ; they are at once the greatest, and the Englishest, of all our school.

The Englishest—and observe also, *therefore* the greatest : take that for an universal, exceptionless law ;—the largest soul of any country is altogether *its own*. Not the citizen of the world, but of his own city,—nay, for the best men, you may say, of his own village. Patriot always, provincial always, of his own crag or field always. A Liddesdale man, or a Tynedale ; Angelico from the Rock of Fesole, or Virgil from the

Mantuan marsh. You dream of National unity!—you might as well strive to melt the stars down into one nugget, and stamp them small into coin with one Cæsar's face.

What mental qualities, especially English, you find in the painted heroes and beauties of Reynolds and Gainsborough, I can only discuss with you hereafter. But what external and corporeal qualities these masters of our masters love to paint, I must ask you to-day to consider for a few moments, under Mr. Carlyle's guidance, as well as mine, and with the analysis of 'Sartor Resartus.' Take, as types of the best work ever laid on British canvas,—types which I am sure you will without demur accept,—Sir Joshua's Age of Innocence, and Mrs. Pelham feeding chickens; Gainsborough's Mrs. Graham divinely doing nothing, and Blue Boy similarly occupied; and, finally, Reynolds' Lord Heathfield magnanimously and irrevocably locking up Gibraltar. Suppose, now, under the instigation of Mr. Carlyle and 'Sartor,' and under the counsel of Zeuxis and Parrhasius, we had it really in our power to bid Sir Joshua and Gainsborough paint all these over again, in the classic manner. Would you really insist on having her white frock taken off the Age of Innocence; on the Blue Boy's divesting himself of his blue; on—we may not dream of anything more classic—Mrs. Graham's taking the feathers out of her hat; and on Lord Heathfield's parting,—I dare not suggest, with his regimentals, but his orders of the Bath, or what else?

I own that I cannot, even myself, as I propose the alternatives, answer absolutely as a Goth, nor without some wistful leanings towards classic principle. Nevertheless, I feel confident in your general admission that the charm of all these pictures is in great degree dependent on toilette; that the fond and graceful flatteries of each master do in no small measure consist in his management of frillings and trimmings, cuffs and collarettes; and on beautiful flingings or fastenings of investiture, which can only here and there be called a *drapery*, but insists on the perfectness of the forms it conceals, and deepens their harmony by its contradiction. And although now and then, when great ladies wish to be painted as sibyls or god-

desses, Sir Joshua does his best to bethink himself of Michael Angelo, and Guido, and the Lightnings, and the Auroras, and all the rest of it,—you will, I think, admit that the culminating sweetness and rightness of him are in some little Lady So-and-so, with round hat and strong shoes ; and that a final separation from the Greek art which can be proud in a torso without a head, is achieved by the master who paints for you five little girls' heads, without ever a torso !

Thus, then, we arrive at a clearly intelligible distinction between the Gothic and Classic schools, and a clear notion also of their dependence on one another. All jesting apart,—I think you may safely take Luca della Robbia with his scholars for an exponent of their unity, to all nations. Luca is brightly Tuscan, with the dignity of a Greek ; he has English simplicity, French grace, Italian devotion,—and is, I think, delightful to the truest lovers of art in all nations, and of all ranks. The Florentine Contadina rejoices to see him above her fruit-stall in the Mercato Vecchio : and, having by chance the other day a little Nativity by him on the floor of my study (one of his frequentest designs of the Infant Christ laid on the ground, and the Madonna kneeling to Him)—having it, I say, by chance on the floor, when a fashionable little girl with her mother came to see me, the child about three years old—though there were many pretty and glittering things about the room which might have caught her eye or her fancy, the first thing, nevertheless, my little lady does, is to totter quietly up to the white Infant Christ, and kiss it.

Taking, then, Luca, for central between Classic and Gothic in sculpture, for central art of Florence, in painting, I show you the copies made for the St. George's Guild, of the two frescoes by Sandro Botticelli, lately bought by the French Government for the Louvre. These copies, made under the direction of Mr. C. F. Murray, while the frescoes were still untouched, are of singular value now. For in their transference to canvas for carriage much violent damage was sustained by the originals ; and as, even before, they were not presentable to the satisfaction of the French public, the backgrounds were filled in with black, the broken edges cut away ; and, thus

repainted and maimed, they are now, disgraced and glassless, let into the wall of a stair-landing on the outside of the Louvre galleries.

You will judge for yourselves of their deservings; but for my own part I can assure you of their being quite central and classic Florentine painting, and types of the manner in which, so far as you follow the instructions given in the 'Laws of Fesole,' you will be guided to paint. Their subjects should be of special interest to us in Oxford and Cambridge, as bearing on institutions of colleges for maidens no less than bachelors. For these frescoes represent the Florentine ideal of education for maid and bachelor,—the one baptised by the Graces for her marriage, and the other brought to the tutelage of the Great Powers of Knowledge, under a great presiding Muse, whose name you must help me to interpret; and with good help, both from maid and bachelor, I hope we shall soon be able to name, and honour, all their graces and virtues rightly.

Five out of the six Sciences and Powers on her right hand and left, I know. They are, on her left—geometry, astronomy, and music; on her right—logic and rhetoric. The third, nearest her, I do not know, and will not guess. She herself bears a mighty bow, and I could give you conjectural interpretations of her, if I chose, to any extent; but will wait until I hear what you think of her yourselves. I must leave you also to discover by whom the youth is introduced to the great conclave; but observe, that, as in the frescoes of the Spanish Chapel, before he can approach that presence he has passed through the 'Strait Gate,' of which the bar has fallen, and the valve is thrown outwards. This portion of the fresco, on which the most important significance of the whole depended, was cut away in the French restoration.

Taking now Luca and Sandro for standards of sweet consent in the feelings of either school, falling aside from them according to their likings or knowledge, you have the two evermore adverse parties, of whom Lord Lindsay speaks, as one studying the spirit, and the other the flesh: but you will find it more simply true to say that the one studies the head, and the other the body. And I think I am almost alone

among recent tutors or professors, in recommending you to study both, at their best, and neither the skull of the one, nor skeleton of the other.

I had a special lesson, leading me to this balance, when I was in Venice, in 1880. The authorities of the Academy did me the grace of taking down my two pet pictures of St. Ursula, and putting them into a quiet room for me to copy. Now in this quiet room where I was allowed to paint, there were a series of casts from the Ægina marbles, which I never had seen conveniently before; and so, on my right hand and left, I had, all day long, the best pre-Praxitelite Classic art, and the best pre-Raphaelite Gothic art: and could turn to this side, or that, in an instant, to enjoy either;—which I could do, in each case, with my whole heart; only on this condition, that if I was to admire St. Ursula, it was necessary on the whole to be content with her face, and not to be too critical or curious about her elbows; but, in the Ægina marbles, one's principal attention had to be given to the knees and elbows, while no ardent sympathies were excited by the fixed smile upon the face.

Without pressing our northern cherubic principles to an extreme, it is really a true and extremely important consequence that all portraiture is essentially Gothic. You will find it stated—and with completely illustrative proof, in 'Aratra Pentelici,' that portraiture was the destruction of *Greek* design; certain exceptions being pointed out which I do not wish you now to be encumbered with. You may understand broadly that we Goths claim portraiture altogether for our own, and contentedly leave the classic people to round their chins by rule, and fix their smiles by precedent: *we* like a little irregularity in feature, and a little caprice in humour—and with the condition of dramatic truth in passion, necessarily accept dramatic difference in feature.

Our English masters of portraiture must not therefore think that I have treated them with disrespect, in not naming them, in these lectures, separately from others. Portraiture is simply a necessary function of good Gothic painting, nor can any man claim pre-eminence in epic or historic art who

does not first excel in that. Nevertheless, be it said in passing, that the number of excellent portraits given daily in our illustrated papers prove the skill of mere likeness-taking to be no unfrequent or particularly admirable one ; and that it is to be somewhat desired that our professed portrait-painters should render their work valuable in all respects, and exemplary in its art, no less than delightful in its resemblance. The public, who are naturally in the habit of requiring rather the felicity and swiftness of likeness than abstract excellence in painting, are always ready to forgive the impetuosity which resembles force ; and the interests connected with rate of production tend also towards the encouragement of superficial execution. Whereas in a truly great school, for the reasons given in my last lecture, it may often be inevitable, and sometimes desirable, that works of high imaginative range and faculty should be slightly traced, and without minuteness finished ; but there is no excuse for imperfection in a portrait, or failure of attention to its minor accessories. I have long ago given, for one instance of perfect portraiture, Holbein's George Guysen, at Berlin, quite one of the most accomplished pictures in the world ; and in my last visit to Florence none of the pictures before known in the Uffizii retained their power over me so completely as a portrait of a lady in the Tribune, which is placed as a pendant to Raphael's Fornarina, and has always been attributed to Raphael, being without doubt by some earlier and more laborious master ; and, by whomsoever it may be, unrivalled in European galleries for its faultless and unaffected finish.

I may be permitted in this place to express my admiration of the kind of portraiture, which without supporting its claim to public attention by the celebrity of its subjects, renders the pictures of Mr. Stacy Marks so valuable as epitomes and types of English life. No portrait of any recognized master in science could be more interesting than the gentle Professor in this year's Academy, from whom even a rebelliously superficial person like myself might be content to receive instruction in the mysteries of anatomy. Many an old traveler's remembrances were quite pathetically touched by his monu-

mental record of the 'Three Jolly Postboys'; and that he scarcely paints for us but in play, is our own fault. Among all the endeavours in English historical painting exhibited in recent years, quite the most conscientious, vivid and instructive, was Mr. Marks' rendering of the interview between Lord Say and Jack Cade; and its quiet sincerity was only the cause of its being passed without attention.

In turning now from these subjects of Gothic art to consider the classic ideal, though I do so in painful sense of transgressing the limits of my accurate knowledge, I do not feel entirely out of my element, because in some degree I claim even Sir Frederick Leighton as a kindred Goth. For, if you will overpass quickly in your minds what you remember of the treasures of Greek antiquity, you will find that, among them all, you can get no notion of what a Greek little girl was like. Matronly Junos, and tremendous Demeters, and Gorgonian Minervas, as many as you please; but for my own part, always speaking as a Goth, I had much rather have had some idea of the Spartan Helen dabbling with Castor and Pollux in the Eurotas,—none of them over ten years old. And it is with extreme gratitude, therefore, and unqualified admiration, that I find Sir Frederick condescending from the majesties of Olympus to the worship of these unappalling powers, which, heaven be thanked, are as brightly Anglo-Saxon as Hellenic; and painting for us, with a soft charm peculiarly his own, the witchcraft and the wonderfulness of childhood.

I have no right whatever to speak of the works of higher effort and claim, which have been the result of his acutely observant and enthusiastic study of the organism of the human body. I am indeed able to recognize his skill; but have no sympathy with the subjects that admit of its display. I am enabled, however, to show you with what integrity of application it has been gained, by his kindness in lending me for the Ruskin school two perfect early drawings, one of a lemon tree,—and another, of the same date, of a Byzantine well, which determine for you without appeal, the question respecting necessity of delineation as the first skill of a painter. Of all our present masters, Sir Frederick Leighton delights most

in softly-blended colours, and his ideal of beauty is more nearly that of Correggio than any seen since Correggio's time. But you see by what precision of terminal outline he at first restrained, and exalted, his gift of beautiful vaghezza.

Nor is the lesson one whit less sternly conveyed to you by the work of M. Alma Tadema, who differs from all the artists I have ever known, except John Lewis, in the gradual increase of technical accuracy, which attends and enhances together the expanding range of his dramatic invention; while every year he displays more varied and complex powers of minute draughtsmanship, more especially in architectural detail, wherein, somewhat priding myself as a specialty, I nevertheless receive continual lessons from him; except only in this one point,—that, with me, the translucency and glow of marble is the principal character of its substance, while with M. Tadema it is chiefly the superficial lustre and veining which seem to attract him; and these, also, seen, not in the strength of southern sun, but in the cool twilight of luxurious chambers. With which insufficient, not to say degrading, choice of architectural colour and shade, there is a fallacy in his classic idealism, against which, while I respectfully acknowledge his scholarship and his earnestness, it is necessary that you should be gravely and conclusively warned.

I said that the Greeks studied the *body* glorified by war; but much more, remember, they studied the *mind* glorified by it. It is the μηνις' Αχιλῆος, not the muscular force, which the good beauty of the body itself signifies; and you may most strictly take the Homeric words describing the aspect of Achilles showing himself on the Greek rampart as representative of the total Greek ideal. Learn by heart, unforgettably, the seven lines—

Αὐτὰρ 'Αχιλλεὺς ὦρτο Διὶ φίλος· ἀμφὶ δ' Αθήνη
Ὤμοις ἰφθίμοισι βάλ' Αἰγίδα θυσσανόεσσαν·
Ἀμφὶ δέ οἱ κεφαλῇ νέφος ἔστεφε δῖα θεάων
χρύσεον, ἐκ δ' αὐτοῦ δαῖε φλόγα παμφανόωσαν.
Ἡνίοχοι δ' ἔκπληγὲν, ἐπεὶ ἴδον 'ακαματον πῦρ
Δεινον ὑπὲρ κεφαλῆς μεγαθύμου Πηλέιωνος
Δαιόμενον· τὸ δ' ἔδαιε θεὰ γλαυκῶπις 'Αθήνη;

which are enough to remind you of the whole context, and to assure you of the association of light and cloud, in their terrible mystery, with the truth and majesty of human form, in the Greek conception; light and cloud, whether appointed either to show or to conceal, both given by a divine spirit, according to the bearing of your own university shield, "Dominus illuminatio." In all ancient heroic subjects, you will find these two ideas of light and mystery combined; and these with height of standing—the Goddess central and high in the pediment of her temple, the hero on his chariot, or the Egyptian king colossal above his captives.

Now observe, that whether of Greek or Roman life, M. Alma Tadema's pictures are always in twilight—interiors, ὑπο συμμιγεῖ σκιᾷ. I don't know if you saw the collection of them last year at the Grosvenor, but with that universal twilight there was also universal crouching or lolling posture,—either in fear or laziness. And the most gloomy, the most crouching, the most dastardly of all these representations of classic life, was the little picture called the Pyrrhic Dance, of which the general effect was exactly like a microscopic view of a small detachment of black-beetles, in search of a dead rat.

I have named to you the Achillean splendour as primary type of Greek war; but you need only glance, in your memory, for a few instants, over the habitual expressions of all the great poets, to recognize the magnificence of light, terrible or hopeful; the radiance of armour, over all the field of battle, or flaming at every gate of the city; as in the blazoned heraldry of the seven against Thebes,—or beautiful, as in the golden armour of Glaucus, down to the baser brightness for which Camilla died: remember also that the ancient Doric dance was strictly the dance of Apollo; seized again by your own mightiest poet for the chief remnant of the past in the Greece of to-day—

> "You have the Pyrrhic dance as yet;
> Where is the Pyrrhic phalanx gone?"

And *this* is just the piece of classic life which your nineteenth century fancy sets forth under its fuliginous and cantharoid disfigurement and disgrace.

I say, *your* nineteenth century fancy, for M. Alma Tadema does but represent—or rather, has haplessly got himself entangled in,—the vast vortex of recent Italian and French revolutionary rage against all that resists, or ever did resist, its license ; in a word, against all priesthood and knighthood.

The Roman state, observe, in the strength of it expresses both these ; the orders of chivalry do not rise out of the disciplining of the hordes of Tartar horsemen, but by the Christianizing of the Roman eques ; and the noble priesthood of Western Christendom is not, in the heart of it hieratic, but pontifical. And it is the last corruption of this Roman state, and its Bacchanalian phrenzy, which M. Alma Tadema seems to hold it his heavenly mission to pourtray.

I have no mind, as I told you, to darken the healthy work I hope to lead you into by any frequent reference to antagonist influences. But it is absolutely necessary for me to-day to distinguish, once for all, what it is above everything your duty, as scholars in Oxford, to know and love—the perpetual laws of classic literature and art, the laws of the Muses, from what has of late again infected the schools of Europe under the pretence of classic study, being indeed only the continuing poison of the Renaissance, and ruled, not by the choir of the Muses, but by the spawn of the Python. And this I have been long-minded to do ; but am only now enabled to do completely and clearly, and beyond your doubt, by having obtained for you the evidence, unmistakable, of what remains classic from the ancient life of Italy—the ancient Etruscan life, down to this day ; which is the perfection of humility, modesty, and serviceableness, as opposed to the character which remains in my mind as the total impression of the Academy and Grosvenor,—that the young people of this day desire to be painted first as proud, saying, How grand I am ; next as immodest, saying, How beautiful I am ; lastly as idle, saying, I am able to pay for flunkeys, and never did a stroke of work in my life.

Since the day of the opening of the great Manchester exhibition in 1851, every Englishman, desiring to express interest in the arts, considers it his duty to assert with Keats, that

a thing of beauty is a *joy* for ever. I do not know in what sense the saying was understood by the Manchester school. But this I know, that what joy may remain still for you and for your children—in the fields, the homes, and the churches of England—you must win by otherwise reading the fallacious line. A beautiful thing may exist but for a moment, as a reality;—it exists for ever as a testimony. To the law and to the witness of it the nations must appeal, "in secula seculorum"; and in very deed and very truth, a thing of beauty is a *law* for ever.

That is the true meaning of classic art and of classic literature;—not the license of pleasure, but the law of goodness; and if, of the two words, καλὸς κ'ἀγαθός, one can be left unspoken, as implied by the other, it is the first, not the last. It is written that the Creator of all things beheld them—not in that they were beautiful, but in that they were good.

This law of beauty may be one for aught we know, fulfilling itself more perfectly as the years roll on; but at least it is one from which no jot shall pass. The beauty of Greece depended on the laws of Lycurgus; the beauty of Rome, on those of Numa; our own, on the laws of Christ. On all the beautiful features of men and women, throughout the ages, are written the solemnities and majesty of the law they knew, with the charity and meekness of their obedience; on all unbeautiful features are written either ignorance of the law, or the malice and insolence of the disobedience.

I showed you, on the occasion of my first address, a drawing of the death of a Tuscan girl,—a saint, in the full sense of that word, such as there have been, and still are, among the Christian women of all nations. I bring you to-day the portrait of a Tuscan Sibyl,—such as there have been, and still are. She herself is still living; her portrait is the first drawing illustrating the book of the legends of the peasantry of Val d'Arno, which I obtained possession of in Florence last year; of which book I will now read you part of the preface, in which the authoress gives you the story of the life of this Etrurian Sibyl.

"Beatrice was the daughter of a stonemason at Melo, a

little village of not very easy access on the mountain-side above Cutigliano; and her mother having died in Beatrice's infancy, she became from early childhood, the companion and assistant of her father, accompanying him to his winter labours in the Maremma, and as she grew stronger, helping him at his work by bringing him stones for the walls and bridges which he built—carrying them balanced on her head. She had no education, in the common sense of the word, never learning even the alphabet; but she had a wonderful memory, and could sing or recite long pieces of poetry. As a girl, she used in summer to follow the sheep, with her distaff at her waist, and would fill up her hours of solitude by singing such ballads as 'The War of St. Michael and the Dragon, 'The Creation of the World, and the Fall of Man,' or, 'The History of San Pelegrino, son of Romano, King of Scotland:' and now, in her old age, she knows nearly all the New Testament history, and much of the Old, in a poetical form. She was very beautiful then, they say; with curling black hair and wonderful-inspired looking eyes, and there must always have been a great charm in her voice and smile; so it is no great wonder that Matteo Bernardi, much older than herself, and owner of a fine farm at Pian degli Ontani, and of many cattle, chose rather to marry the shepherd girl who could sing so sweetly, than another woman whom his family liked better, and who might perhaps have brought him more increase of worldly prosperity. On Beatrice's wedding-day according to the old custom of the country, one or two poets improvised verses suitable to the occasion; and as she listened to them, suddenly she felt in herself a new power, and began to sing the poetry which was then born in her mind, and having once begun, found it impossible to stop, and kept on singing a great while, so that all were astonished, and her uncle, who was present, said—"Beatrice, you have deceived me! if I had known what you were, I would have put you in a convent." From that time forth she was the great poetess of all that part of the country; and was sent for to sing and recite at weddings, and other festivals, for many miles around: and perhaps she might have been happy, but

her husband's sister, Barbara, who lived in the house, and who had not approved of the marriage, tried very wickedly to set her brother against his wife, and to some extent succeeded. He tried to stop her singing, which seemed to him a sort of madness, and at times he treated her with great unkindness; but sing she must and sing she did, for it was what the Lord made her for, and she lived down all their dislike; her husband loved her in his old age, and Barbara, whom she nursed with motherly kindness through a long and most distressing illness, was her friend before she died. Beatrice is still living, at a great age now, but still retaining much of her old beauty and brilliancy, and is waited on and cared for with much affection by a pretty granddaughter bearing the same name as herself."

There are just one or two points I want you to note in this biography, specially.

The girl is put, in her youth, to three kinds of noble work. She is a shepherdess, like St. Genevieve; a spinner and knitter, like Queen Bertha; chiefly and most singularly, she is put to help her father in the pontifical art of bridge-building. Gymnastic to purpose, you observe. In the last, or last but one, number of your favourite English chronicle, the proud mother says of her well-trained daughters, that there is not one who could not knock down her own father: here is a strong daughter who can *help* her father—a Grace Darling of the rivers instead of the sea.

These are the first three things to be noted of her. Next the material of her education,—not in words, but in thoughts, and the greatest of thoughts. You continually hear that Roman Catholics are not allowed to read the Bible. Here is a little shepherdess who has it in her heart.

Next, the time of her inspiration,—at her wedding feast; as in the beginning of her Master's ministry, at Cana. Here is right honour put upon marriage; and, in spite of the efforts made to disturb her household peace, it was entirely blessed to her in her children: nor to her alone, but to us, and to myriads with us; for her second son, Angelo, is the original of the four drawings of St. Christopher which illustrate the cen-

tral poem in Miss Alexander's book; and which are, to the best of my knowledge, the most beautiful renderings of the legend hitherto attained by religious imagination.

And as you dwell on these portraits of a noble Tuscan peasant, the son of a noble Christian mother,—learn this farther and final distinction between the greatest art of past time, and that which has become possible now and in future.

The Greek, I said, pourtrayed the body and the mind of man, glorified in mortal war. But to us is given the task of holier portraiture, of the countenance and the heart of man, glorified by the peace of God.

Whether Francesca's book is to be eventually kept together or distributed I do not yet know. But if distributed, the drawings of St. Christopher must remain in Oxford, being as I have said, the noblest statements I have ever seen of the unchangeable meaning of this Ford of ours, for all who pass it honestly, and do not contrive false traverse for themselves over a widened Magdalen Bridge. That ford, gentlemen, for ever,—know what you may,—hope what you may,—believe or deny what you may,—you have to pass barefoot. For it is a baptism as well as a ford, and the waves of it, as the sands, are holy. Your youthful days in this place are to you the dipping of your feet in the brim of the river, which is to be manfully stemmed by you all your days; not drifted with,—nor toyed upon. Fallen leaves enough it is strewn with, of the flowers of the forest; moraine enough it bears, of the ruin of the brave. Your task is to *cross* it; your doom may be to go down with it, to the depths out of which there is no crying. Traverse it, staff in hand, and with loins girded, and with whatsoever law of Heaven you know, for your light. On the other side is the Promised Land, the Land of the Leal.

LECTURE IV.

Fairy Land.

MRS. ALLINGHAM AND KATE GREENAWAY.

We have hitherto been considering the uses of legendary art to grown persons, and to the most learned and powerful minds. To-day I will endeavour to note with you some of the least controvertible facts respecting its uses to children; and to obtain your consent to the main general principles on which I believe it should be offered to them.

Here, however, I enter on ground where I must guard carefully against being misled by my own predilections, and in which also the questions at issue are extremely difficult, because most of them new. It is only in recent times that pictures have become familiar means of household pleasure and education: only in our own days—nay, even within the last ten years of those, that the means of illustration by colour-printing have been brought to perfection, and art as exquisite as we need desire to see it, placed, if our school-boards choose to have it so, within the command of every nursery governess.

Having then the colour-print, the magic-lantern, the electric-light, and the—to any row of ciphers—magnifying, lens, it becomes surely very interesting to consider what we may most wisely represent to children by means so potent, so dazzling, and, if we will, so faithful. I said just now that I must guard carefully against being misled by my own predilections, because having been myself brought up principally on fairy legends, my first impulse would be to insist upon every story we tell to a child being untrue, and every scene we paint for it, impossible. But I have been led, as often before confessed, gravely to doubt the expediency of some parts of my early training; and perhaps some day may try to divest myself wholly, for an hour, of these dangerous recollections; and prepare a lecture for you in which I will take Mr. Gradgrind

on his own terms, and consider how far, making it a rule that we exhibit nothing but facts, we could decorate our pages of history, and illuminate the slides of our lantern, in a manner still sufficiently attractive to childish taste. For indeed poor Louise and her brother, kneeling to peep under the fringes of the circus-tent, are as much in search after facts as the most scientific of us all! A circus-rider, with his hoop, is as much a fact as the planet Saturn and his ring, and exemplifies a great many more laws of motion, both moral and physical; nor are any descriptions of the Valley of Diamonds, or the Lake of the Black Islands, in the 'Arabian Nights,' anything like so wonderful as the scenes of California and the Rocky Mountains which you may find described in the April number of the 'Cornhill Magazine,' under the heading of 'Early Spring in California'; and may see represented with most sincere and passionate enthusiasm by the American landscape painter, Mr. Moran, in a survey lately published by the Government of the United States.

Scenes majestic as these, pourtrayed with mere and pure fidelity by such scientific means as I have referred to, would form a code of geographic instruction beyond all the former grasp of young people; and a source of entertainment,—I had nearly said, and most people who had not watched the minds of children carefully, might think,—inexhaustible. Much, indeed, I should myself hope from it, but by no means an infinitude of entertainment. For it is quite an inexorable law of this poor human nature of ours, that in the development of its healthy infancy, it is put by Heaven under the absolute necessity of using its imagination as well as its lungs and its legs;—that it is forced to develop its power of invention, as a bird its feathers of flight; that no toy you can bestow will supersede the pleasure it has in fancying something that isn't there; and the most instructive histories you can compile for it of the wonders of the world will never conquer the interest of the tale which a clever child can tell itself, concerning the shipwreck of a rose-leaf in the shallows of a rivulet.

One of the most curious proofs of the need to children of this exercise of the inventive and believing power,—the *besoin*

de croire, which precedes the *besoin d'aimer*, you will find in the way you destroy the vitality of a toy to them, by bringing it too near the imitation of life. You never find a child make a pet of a mechanical mouse that runs about the floor—of a poodle that yelps—of a tumbler who jumps upon wires. The child falls in love with a quiet thing, with an ugly one—nay, it may be, with one, to us, totally devoid of meaning. My little—ever-so-many-times-grand—cousin, Lily, took a bit of stick with a round knob at the end of it for her doll one day; —nursed it through any number of illnesses with the most tender solicitude; and, on the deeply-important occasion of its having a new nightgown made for it, bent down her mother's head to receive the confidential and timid whisper— "Mamma, perhaps it had better have no sleeves, because, as Bibsey has no arms, she mightn't like it."

I must take notice here, but only in passing,—the subject being one to be followed out afterwards in studying more grave branches of art,—that the human mind in its full energy having thus the power of believing simply what it likes, the responsibilities and the fatalities attached to the effort of Faith are greater than those belonging to bodily deed, precisely in the degree of their voluntariness. A man can't always *do* what he likes, but he can always *fancy* what he likes; and he may be forced to do what he doesn't like, but he can't be forced to fancy what he doesn't like.

I use for the moment, the word 'to fancy' instead of 'to believe,' because the whole subject of Fidelity and Infidelity has been made a mere mess of quarrels and blunders by our habitually forgetting that the proper power of Faith is to trust *without* evidence, not *with* evidence. You perpetually hear people say, 'I won't believe this or that unless you give me evidence of it.' Why, if you give them evidence of it, they *know* it,—they don't believe, any more. A man doesn't believe there's any danger in nitro-glycerine; at last he gets his parlour-door blown into next street. He is then better informed on the subject, but the time for belief is past.

Only, observe, I don't say that you can fancy what you like, to the degree of receiving it for truth. Heaven forbid we

should have a power such as that, for it would be one of voluntary madness. But we are, in the most natural and rational health, able to foster the fancy, up to the point of influencing our feelings and character in the strongest way; and for the strength of that healthy imaginative faculty, and all the blending of the good and grace, "richiesto al vero ed al trastullo,"* we are wholly responsible. We may cultivate it to what brightness we choose, merely by living in a quiet relation with natural objects and great and good people, past or present; and we may extinguish it to the last snuff, merely by living in town, and reading the 'Times' every morning.

"We are scarcely sufficiently conscious," says Mr. Kinglake, with his delicate precision of serenity in satire, "scarcely sufficiently conscious in England, of the great debt we owe to the *wise and watchful press which presides over the formation of our opinions;* and which brings about this splendid result, namely, that in matters of belief, the humblest of us are lifted up to the level of the most sagacious, so that really a simple Cornet in the blues is no more likely to entertain a foolish belief about ghosts, or witchcraft, or any other supernatural topic, than the Lord High Chancellor, or the Leader of the House of Commons."

And thus, at the present day, for the education or the extinction of the Fancy, we are absolutely left to our choice. For its occupation, not wholly so, yet in a far greater measure than we know. Mr. Wordsworth speaks of it as only impossible to "have sight of Proteus rising from the sea," because the world is too much with us; also Mr. Kinglake, though in another place, he calls it "a vain and heathenish longing to be fed with divine counsels from the lips of Pallas Athene,"—yet is far happier than the most scientific traveller could be in a trigonometric measurement, when he discovers that Neptune could really have seen Troy from the top of Samothrace: and I believe that we should many of us find it an extremely wholesome and useful method of treating our ordinary affairs, if before deciding, even upon very minor points of conduct admitting of prudential and conscientious debate, we were in the habit

* Dante, Purg. xiv. 93.

of imagining that Pallas Athene was actually in the room with us, or at least outside the window in the form of a swallow, and permitted us, on the condition always of instant obedience, to ask her advice upon the matter.

Here ends my necessary parenthesis, with its suspicion of preachment, for which I crave pardon, and I return to my proper subject of to-day,—the art which intends to address only childish imagination, and whose object is primarily to entertain with grace.

With grace:—I insist much on this latter word. We may allow the advocates of a material philosophy to insist that every wild-weed tradition of fairies, gnomes, and sylphs should be well ploughed out of a child's mind to prepare it for the good seed of the Gospel of—*Dis*grace: but no defence can be offered for the presentation of these ideas to its mind in a form so vulgarized as to defame and pollute the masterpieces of former literature. It is perfectly easy to convince the young proselyte of science that a cobweb on the top of a thistle cannot be commanded to catch a honey-bee for him, without introducing a dance of ungainly fairies on the site of the cabstand under the Westminster clock tower, or making the Queen of them fall in love with the sentry on guard.

With grace, then, assuredly,—and I think we may add also, with as much seriousness as an entirely fictitious subject may admit of—seeing that it touches the border of that higher world which is not fictitious. We are all perhaps too much in the habit of thinking the scenes of burlesque in the 'Midsummer Night's Dream' exemplary of Shakespeare's general treatment of fairy character: we should always remember that he places the most beautiful words descriptive of virgin purity which English poetry possesses, in the mouth of the Fairy King, and that to the Lord of Fancies he entrusts the praise of the conquest of Fancy,—

"In maiden meditation,—Fancy free."

Still less should we forget the function of household benediction, attributed to them always by happy national super-

stition, and summed in the closing lines of the same play,—

> "With this field-dew consecrate,
> Every fairy take his gait;
> And each several chamber bless,
> Through this palace, with sweet peace."

With seriousness then,—but only, I repeat, such as entirely fictitious elements properly admit of. The general grace and sweetness of Scott's moorland fairy, 'The White Lady,' failed of appeal to the general justice of public taste, because in two places he fell into the exactly opposite errors of unbecoming jest, and too far-venturing solemnity. The ducking of the Sacristan offended even his most loving readers; but it offended them chiefly for a reason of which they were in great part unconscious, that the jest is carried out in the course of the charge with which the fairy is too gravely entrusted, to protect, for Mary of Avenel, her mother's Bible.

It is of course impossible, in studying questions of this kind, to avoid confusion between what is fit in literature and in art; the leading principles are the same in both, but of course much may be allowed to the narrator which is impossible or forbidden to the draughtsman. And I necessarily take examples chiefly from literature, because the greatest masters of story have never disdained the playfully supernatural elements of fairy-tale, while it is extremely rare to find a good painter condescending to them,—or, I should rather say, contending with them, the task being indeed one of extreme difficulty. I believe Sir Noel Paton's pictures of the Court of Titania, and Fairy Raid, are all we possess in which the accomplished skill of painting has been devoted to fairy-subject; and my impression when I saw the former picture—the latter I grieve not yet to have seen—was that the artist intended rather to obtain leave by the closeness of ocular distance to display the exquisite power of minute delineation, which he felt in historical painting to be inapplicable, than to arrest, either in his own mind or the spectator's, even a momentary credence in the enchantment of fairy-wand and fairy-ring.

And within the range of other art which I can call to mind, touching on the same ground,—or rather, breathing in the same air,—it seems to me a sorrowful and somewhat unaccountable law that only grotesque or terrible fancies present themselves forcibly enough, in these admittedly fabling states of the imagination, to be noted with the pencil. For instance, without rating too highly the inventive powers of the old German outline-draughtsman, Retsch, we cannot but attribute to him a very real gift of making visibly terrible such legend as that of the ballad of Leonora, and interpreting, with a wild aspect of veracity, the passages of sorcery in 'Faust.' But the drawing which I possess by his hand, of the Genius of Poetry riding upon a swan, could not be placed in my school with any hope of deepening your impression either of the beauty of swans, or the dignity of genii.

You must, however, always carefully distinguish these states of gloomy fantasy, natural, though too often fatal, to men of real imagination,—the spectra which appear, whether they desire it or not,—to men like Orcagna, Durer, Blake, and Alfred Rethel,—and dwelt upon by them, in the hope of producing some moral impression of salutary awe by their record —as in Blake's Book of Job, in Durer's Apocalypse, in Rethel's Death the Avenger and Death the Friend,—and more nobly in his grand design of Barbarossa entering the grave of Charlemagne ;—carefully, I say, you must distinguish this natural and lofty phase of visionary terror, from the coarse delight in mere pain and crisis of danger, which, in our infidel art and literature for the young, fills our books of travel with pictures of alligators swallowing children, hippopotami upsetting canoes full of savages, bears on their hind-legs doing battle with northern navigators, avalanches burying Alpine villages, and the like, as the principal attractions of the volume ; not, in the plurality of cases, without vileness of exaggeration which amounts to misleading falsehood — unless happily pushed to the point where mischief is extinguished by absurdity. In Strahan's 'Magazine for the Youth of all Ages,' for June, 1879, at page 328, you will find it related, in a story proposed for instruction in scientific natural history,

that "the fugitives saw an enormous elephant cross the clearing, surrounded by ten tigers, some clinging to its back, and others keeping alongside."

I may in this place, I think, best introduce—though again parenthetically—the suggestion of a healthy field for the labouring scientific fancy which remains yet unexhausted, and I believe inexhaustible,—that of the fable, expanded into narrative, which gives a true account of the life of animals, supposing them to be endowed with human intelligence, directed to the interests of their animal life. I said just now that I had been brought up upon fairy legends, but I must gratefully include, under the general title of these, the stories in 'Evenings at Home' of The Transmigrations of Indur, The Discontented Squirrel, The Travelled Ant, The Cat and her Children, and Little Fido; and with these, one now quite lost, but which I am minded soon to reprint for my younger pupils,—The History of a Field-Mouse, which in its pretty detail is no less amusing, and much more natural, than the town and country mice of Horace and Pope,—classic, in the best sense, though these will always be.

There is the more need that some true and pure examples of fable in this kind should be put within the reach of children, because the wild efforts of weak writers to increase their incomes at Christmas, and the unscrupulous encouragement of them by competing booksellers, fill our nurseries with forms of rubbish which are on the one side destructive of the meaning of all ancient tradition, and on the other, reckless of every really interesting truth in exact natural history. Only the other day, in examining the mixed contents of a somewhat capacious nursery bookcase, the first volume I opened was a fairy tale in which the benevolent and moral fairy drove a "matchless pair of white cockatrices." I might take up all the time yet left for this lecture in exposing to you the mingled folly and mischief in those few words;—the pandering to the first notion of vulgar children that all glory consists in driving a matchless pair of something or other,—and the implied ignorance in which only such a book could be presented to *any* children, of the most solemn of scriptural promises to

them,—"the weaned child shall lay his hand on the cockatrice' den."

And the next book I examined was a series of stories imported from Japan,* most of them simply sanguinary and loathsome, but one or two pretending to be zoological—as, for instance, that of the Battle of the Ape and the Crab, of which it is said in the introduction that "men should lay it up in their hearts, and teach it as a profitable lesson to their children." In the opening of this profitable story, the crab plants a "persimmon seed in his garden" (the reader is not informed what manner of fruit the persimmon may be), and watches the growth of the tree which springs from it with great delight; being, we are told in another paragraph, "a simple-minded creature."

I do not know whether this conception of character in the great zodiacal crustacean is supposed to be scientific or æsthetic,—but I hope that British children at the seaside are capable of inventing somewhat better stories of crabs for themselves; and if they would farther know the foreign manners of the sidelong-pacing people, let me ask them to look at the account given by Lord George Campbell, in his 'Log Letters from the Challenger,' of his landing on the island of St. Paul, and of the manner in which the quite unsophisticated crabs of that locality succeeded first in stealing his fishbait, and then making him lose his temper, to a degree extremely unbecoming in a British nobleman. They will not, after the perusal of that piquant—or perhaps I should rather say, pincant,—narrative, be disposed, whatever other virtues they may possess, to ascribe to the obliquitous nation that of simplicity of mind.

I have no time to dwell longer on the existing fallacies in the representation either of the fairy or the animal kingdoms. I must pass to the happier duty of returning thanks for the truth with which our living painters have drawn for us the lovely dynasty of little creatures, about whose reality there can be no doubt; and who are at once the most powerful of fairies, and the most amusing, if not always the most sagacious! of animals.

In my last lecture, I noted to you, though only parentheti-

* Macmillan, 1871.

cally, the singular defect in Greek art, that it never gives you any conception of Greek children. Neither—up to the thirteenth century—does Gothic art give you any conception of Gothic children; for, until the thirteenth century, the Goth was not perfectly Christianized, and still thought only of the strength of humanity as admirable in battle or venerable in judgment, but not as dutiful in peace, nor happy in simplicity.

But from the moment when the spirit of Christianity had been entirely interpreted to the Western races, the sanctity of womanhood worshipped in the Madonna, and the sanctity of childhood in unity with that of Christ, became the light of every honest hearth, and the joy of every pure and chastened soul. Yet the traditions of art-subject, and the vices of luxury which developed themselves in the following (fourteenth) century, prevented the manifestation of this new force in domestic life for two centuries more; and then at last in the child angels of Luca, Mino of Fesole, Luini, Angelico, Perugino, and the first days of Raphael, it expressed itself as the one pure and sacred passion which protected Christendom from the ruin of the Renaissance.

Nor has it since failed; and whatever disgrace or blame obscured the conception of the later Flemish and incipient English schools, the children, whether in the pictures of Rubens, Rembrandt, Vandyke, or Sir Joshua, were always beautiful. An extremely dark period indeed follows, leading to and persisting in the French Revolution, and issuing in the merciless manufacturing fury, which to-day grinds children to dust between millstones, and tears them to pieces on engine-wheels, —against which rises round us, Heaven be thanked, again the protest and the power of Christianity, restoring the fields of the quiet earth to the steps of her infancy.

In Germany, this protest, I believe, began with—it is at all events perfectly represented by—the Ludwig Richter I have so often named; in France, with Edward Frère, whose pictures of children are of quite immortal beauty. But in England it was long repressed by the terrible action of our wealth, compelling our painters to represent the children of the poor as in wickedness or misery. It is one of the most terrific facts

in all the history of British art that Bewick never draws children but in mischief.

I am not able to say with whom, in Britain, the reaction first begins,—but certainly not in painting until after Wilkie, in all whose works there is not a single example of a beautiful Scottish boy or girl. I imagine in literature, we may take the 'Cotter's Saturday Night' and the 'toddlin' wee things' as the real beginning of child benediction; and I am disposed to assign in England much value to the widely felt, though little acknowledged, influence of an authoress now forgotten —Mary Russell Mitford. Her village children in the Lowlands—in the Highlands, the Lucy Grays and Alice Fells of Wordsworth—brought back to us the hues of Fairy Land; and although long by Academic art denied or resisted, at last the charm is felt in London itself,—on pilgrimage in whose suburbs you find the Little Nells and boy David Copperfields; and in the heart of it, Kit's baby brother at Astley's, indenting his cheek with an oyster-shell to the admiration of all beholders; till at last, bursting out like one of the sweet Surrey fountains, all dazzling and pure, you have the radiance and innocence or reinstated infant divinity showered again among the flowers of English meadows by Mrs. Allingham and Kate Greenaway.

It has chanced strangely, that every one of the artists to whom in these lectures I wished chiefly to direct your thoughts, has been insufficiently, or even disadvantageously, represented by his work in the exhibitions of the season. But chiefly I have been disappointed in finding no drawing of the least interest by Mrs. Allingham in the room of the Old Water-colour Society. And let me say, in passing, that none of these new splendours and spaces of show galleries, with attached restaurants to support the cockney constitution under the trial of getting from one end of them to the other, will in the least make up to the real art-loving public for the loss of the goodfellowship of our old societies, every member of which sent everything he had done best in the year into the room, for the May meetings; shone with his debited measure of admiration in his accustomed corner; supported his asso-

ciates without eclipsing them; supplied his customers without impoverishing them; and was permitted to sell a picture to his patron or his friend, without paying fifty guineas commission on the business to a dealer.

Howsoever it may have chanced, Mrs. Allingham has nothing of importance in the water-colour room; and I am even sorrowfully compelled to express my regret that she should have spent unavailing pains in finishing single heads, which are at the best uninteresting miniatures, instead of fulfilling her true gift, and doing what (in Miss Alexander's words) 'the Lord made her for'—in representing the gesture, character, and humour of charming children in country landscapes. Her 'Tea Party,' in last year's exhibition, with the little girl giving her doll its bread and milk, and taking care that she supped it with propriety, may be named as a most lovely example of her feeling and her art; and the drawing which some years ago riveted, and ever since has retained, the public admiration,—the two deliberate housewives in their village toyshop, bent on domestic utilities and economies, and proud in the acquisition of two flat irons for a farthing,—has become, and rightly, a classic picture, which will have its place among the memorable things in the art of our time, when many of its loudly trumpeted magnificences are remembered no more.

I must not in this place omit mention, with sincere gratitude, of the like motives in the paintings of Mr. Birkett Foster; but with regret that in too equal, yet incomplete, realization of them, mistaking, in many instances, mere spotty execution for finish, he has never taken the high position that was open to him as an illustrator of rustic life.

And I am grieved to omit the names of many other artists who have protested, with consistent feeling, against the misery entailed on the poor children of our great cities,—by painting the real inheritance of childhood in the meadows and fresh air. But the graciousness and sentiment of them all is enough represented by the hitherto undreamt-of, and, in its range, unrivalled, fancy, which is now re-establishing throughout gentle Europe, the manners and customs of fairyland.

I may best indicate to you the grasp which the genius of Miss Kate Greenaway has taken upon the spirit of foreign lands, no less than her own, by translating the last paragraph of the entirely candid, and intimately observant, review of modern English art, given by Monsieur Ernest Chesneau, in his small volume, 'La Peinture Anglaise,' of which I will only at present say, that any of my pupils who read French with practice enough to recognize the finesse of it in exact expression, may not only accept his criticism as my own, but will find it often more careful than mine, and nearly always better expressed; because French is essentially a critical language, and can say things in a sentence which it would take half a page of English to explain.

He gives first a quite lovely passage (too long to introduce now) upon the gentleness of the satire of John Leech, as opposed to the bitter malignity of former caricature. Then he goes on: "The great softening of the English mind, so manifest already in John Leech, shows itself in a decisive manner by the enthusiasm with which the public have lately received the designs of Mr. Walter Crane, Mr. Caldecott, and Miss Kate Greenaway. The two first named artists began by addressing to children the stories of Perrault and of the Arabian Nights, translated and adorned for them in a dazzling manner; and, in the works of all these three artists, landscape plays an important part;—familiar landscape, very English, interpreted with a 'bonhomie savante'" (no translating that), "spiritual, decorative in the rarest taste,—strange and precious adaptation of Etruscan art, Flemish and Japanese, reaching, together with the perfect interpretation of nature, to incomparable chords of colour harmony. These powers are found in the work of the three, but Miss Greenaway, with a profound sentiment of love for children, puts the child alone on the scene, companions him in his own solitudes, and shows the infantine nature in all its naïveté, its gaucherie, its touching grace, its shy alarm, its discoveries, ravishments, embarrassments, and victories; the stumblings of it in wintry ways, the enchanted smiles of its spring time, and all the history of its fond heart and guiltless egoism.

"From the honest but fierce laugh of the coarse Saxon, William Hogarth, to the delicious smile of Kate Greenaway, there has passed a century and a half. Is it the same people which applauds to day the sweet genius and tender malices of the one, and which applauded the bitter genius and slaughterous satire of the other? After all, that is possible,—the hatred of vice is only another manifestation of the love of innocence."

Thus far M. Chesneau—and I venture only to take up the admirable passage at a question I did not translate: "Ira-t-on au dela, fera-t-on mieux encore?"—and to answer joyfully, Yes, if you choose; you, the British public, to encourage the artist in doing the best she can for you. She will, if you will receive it when she does.

I have brought with me to-day in the first place some examples of her pencil sketches in primary design. These in general the public cannot see, and these, as is always the case with the finest imaginative work, contain the best essence of it,—qualities never afterwards to be recovered, and expressed with the best of all sensitive instruments, the pencil point.

You have here, for consummate example, a dance of fairies under a mushroom, which she did under challenge to show me what fairies were like. "They'll be very like children," she said; I answered that I didn't mind, and should like to see them, all the same;—so here they are, with a dance, also, of two girlies, outside of a mushroom; and I don't know whether the elfins or girls are fairyfootedest: and one or two more subjects, which you may find out;—but, in all, you will see that the line is ineffably tender and delicate, and can't in the least be represented by the lines of a woodcut. But I have long since shown you the power of line engraving as it was first used in Florence; and if you choose, you may far recover the declining energies of line engraving in England, by encouraging its use in the multiplication, whether of these, or of Turner outlines, or of old Florentine silver point outlines, no otherwise to be possessed by you. I have given you one example of what is possible in Mr. Rolfe's engraving of Ida; and, if all goes well, before the autumn fairy rings are traced, you shall see some fairy Idas caught flying.

So far of pure outline. Next, for the enrichment of it by colour. Monsieur Chesneau doubts if the charm of Miss Greenaway's work can be carried farther. I answer, with security,—yes, very much farther, and that in two directions: first, in her own method of design; and secondly, the manner of its representation in printing.

First, her own design has been greatly restricted by being too ornamental, or, in your modern phrase decorative; contracted into any corner of a Christmas card, or stretched like an elastic band round the edges of an almanack. Now, her art is much too good to be used merely for illumination; it is essentially and perfectly that of true colour-picture, and that the most naïve and delightful manner of picture, because, on the simplest terms, it comes nearest reality. No end of mischief has been done to modern art by the habit of running semi-pictorial illustration round the margins of ornamental volumes, and Miss Greenaway has been wasting her strength too sorrowfully in making the edges of her little birthday books, and the like, glitter with unregarded gold, whereas her power should be concentrated in the direct illustration of connected story, and her pictures should be made complete on the page, and far more realistic than decorative. There is no charm so enduring as that of the real representation of any given scene; her present designs are like living flowers flattened to go into an herbarium, and sometimes too pretty to be believed. We must ask her for more descriptive reality, for more convincing simplicity, and we must get her to organize a school of colourists by hand, who can absolutely facsimile her own first drawing.

This is the second matter on which I have to insist. I bring with me to-day twelve of her original drawings, and have mounted beside them, good impressions of the published prints.

I may heartily congratulate both the publishers and possessors of the book on the excellence of these; yet if you examine them closely, you will find that the colour blocks of the print sometimes slip a little aside, so as to lose the precision of the drawing in important places; and in many other re-

spects better can be done, in at least a certain number of chosen copies. I must not, however, detain you to-day by entering into particulars in this matter. I am content to ask your sympathy in the endeavour, if I can prevail on the artist to undertake it.

Only with respect to this and every other question of method in engraving, observe farther that *all* the drawings I bring you to-day agree in one thing,—minuteness and delicacy of touch carried to its utmost limit, visible in its perfectness to the eyes of youth, but neither executed with a magnifying glass, nor, except to aged eyes, needing one. Even I, at sixty-four, can see the essential qualities of the work without spectacles; though only the youngest of my friends here can see, for instance, Kate's fairy dance, perfectly, but *they* can, with their own bright eyes.

And now please note this, for an entirely general law, again and again reiterated by me for many a year. *All great art is delicate*, and fine to the uttermost. Wherever there is blotting, or daubing, or dashing, there is weakness, at least; probably, affectation; certainly, bluntness of feeling. But, all delicacy which is rightly pleasing to the human mind is addressed to the *unaided human sight*, not to microscopic help or mediation.

And now generalize that law farther. As all noble sight is with the eyes that God has given you, so all noble motion is with the limbs God has balanced for you, and all noble strength with the arms He has knit. Though you should put electric coils into your high heels, and make spring-heeled Jacks and Gills of yourselves, you will never dance, so, as you could barefoot. Though you could have machines that would swing a ship of war into the sea, and drive a railway train through a rock, all divine strength is still the strength of Herakles, a man's wrestle, and a man's blow.

There are two other points I must try to enforce in closing, very clearly. "Landscape," says M. Chesneau, "takes great part in these lovely designs." He does not say of what kind; may I ask you to look, for yourselves, and think?

There are no railroads in it, to carry the children away

with, are there? no tunnel or pit mouths to swallow them up, no league-long viaducts—no blinkered iron bridges? There are only winding brooks, wooden foot-bridges, and grassy hills without any holes cut into them!

Again,—there are no parks, no gentlemen's seats with attached stables and offices!—no rows of model lodging houses! no charitable institutions!! It seems as if none of these things which the English mind now rages after, possess any attraction whatever for this unimpressionable person. She is a graceful Gallio—Gallia gratia plena, and cares for none of those things.

And more wonderful still,—there are no gasworks! no waterworks, no mowing machines, no sewing machines, no telegraph poles, no vestige, in fact, of science, civilization, economical arrangements, or commercial enterprise!!!

Would you wish me, with professorial authority, to advise her that her conceptions belong to the dark ages, and must be reared on a new foundation? Or is it, on the other hand, recommendably conceivable by *you*, that perhaps the world we truly live in may not be quite so changeable as you have thought it;—that all the gold and silver you can dig out of the earth are not worth the kingcups and the daisies she gave you of her grace; and that all the fury, and the flutter, and the wonder, and the wistfulness, of your lives, will never discover for you any other than the ancient blessing: "He maketh me to lie down in green pastures, He leadeth me beside the still waters, He restoreth my soul"?

Yet one word more. Observe that what this unimpressionable person *does* draw, she draws as like it as she can. It is true that the combination or composition of things is not what you can see every day. You can't every day, for instance, see a baby thrown into a basket of roses; but when she has once pleasantly invented that arrangement for you, baby is as like baby, and rose as like rose, as she can possibly draw them. And the beauty of them is in *being* like. They are blissful, just in the degree that they are natural; and the fairyland she creates for you is not beyond the sky nor beneath the sea, but nigh you, even at your doors. She does but show you how to see it, and how to cherish.

Long since I told you this great law of noble imagination. It does not create, it does not even adorn, it does but *reveal*, the treasures to be possessed by the spirit. I told you this of the work of the great painter whom, in that day, everyone accused of representing only the fantastic and the impossible. I said forty years ago, and say at this instant, more solemnly, All his magic is in his truth.

I show you, to-day, a beautiful copy made for me by Mr. Macdonald, of the drawing which, of all the Turners I gave you, I miss the most. I never thought it could have been copied at all, and have received from Mr. Macdonald, in this lovely rendering of it, as much a lesson as a consolation. For my purpose to-day it is just as good as if I had brought the drawing itself.

It is one of the Loire series, which the engravers could not attempt, because it was too lovely; or would not attempt, because there was, to their notion, nothing in it. It is only a coteau, scarce a hundred feet above the river, nothing like so high as the Thames banks between here and Reading,—only a coteau, and a recess of calm water, and a breath of mist, and a ray of sunset. The simplest things, the frequentest, the dearest; things that you may see any summer evening by a thousand thousand streams among the low hills of old familiar lands. Love them, and see them rightly,—Andes and Caucasus, Amazon and Indus, can give you no more.

The danger imminent on you is the destruction of what you *have*. I walked yesterday afternoon round St. John's gardens, and found them, as they always are in spring time, almost an ideal of earthly Paradise,—the St. John's students also disporting themselves therein in games preparatory to the advent of the true fairies of Commemoration. But, the afternoon before, I had walked down St. John's *Road*, and, on emerging therefrom to cross the railway, found on my left hand a piece of waste ground, extremely characteristic of that with which we now always adorn the suburbs of our cities, and of which it can only be said that no demons could contrive, under the earth, a more uncomfortable and abominable place of misery for the condemned souls of dirty people,

than Oxford thus allows the western light to shine upon—'nel aer dolce, che dal sol s'allegra.' For many a year I have now been telling you, and in the final words of this first course of lectures in which I have been permitted again to resume work among you, let me tell you yet once more, and if possible, more vehemently, that neither sound art, policy, nor religion, can exist in England, until, neglecting, if it must be, your own pleasure gardens and pleasure chambers, you resolve that the streets which are the habitation of the poor, and the fields which are the playgrounds of their children, shall be again restored to the rule of the spirits, whosoever they are in earth, and heaven, that ordain, and reward, with constant and conscious felicity, all that is decent and orderly, beautiful and pure.

LECTURE V.

The Fireside.

JOHN LEECH AND JOHN TENNIEL.

THE outlines of the schools of our National Art which I attempted in the four lectures given last spring, had led us to the point where the, to us chiefly important, and, it may perhaps be said, temporarily, all important questions respecting the uses of art in popular education, were introduced to us by the beautiful drawings of Miss Alexander and Miss Greenaway. But these drawings, in their dignified and delicate, often reserved, and sometimes severe characters, address themselves to a circle, which however large,—or even (I say it with thankfulness) practically infinite, yet consists exclusively of persons of already cultivated sensibilities, and more or less gentle and serious temper. The interests of general education compel our reference to a class entirely beneath these, or at least distinct from them; and our consideration of art-methods to which the conditions of cheapness, and rapidity of multiplication, are absolutely essential.

I have stated, and it is one of the paradoxes of my political

economy which you will find on examination to be the expression of a final truth, that there is no such thing as a just or real cheapness, but that all things have their necessary price: and that you can no more obtain them for less than that price, than you can alter the course of the earth. When you obtain anything yourself for half-price, somebody else must always have paid the other half. But, in the sense either of having cost less labour, or of being the productions of less rare genius, there are, of course, some kinds of art more generally attainable than others; and, of these, the kinds which depend on the use of the simplest means are also those which are calculated to have most influence over the simplest minds. The disciplined qualities of line-engraving will scarcely be relished, and often must even pass unperceived, by an uneducated or careless observer; but the attention of a child may be excited, and the apathy of a clown overcome, by the blunt lines of a vigorous woodcut.

To my own mind, there is no more beautiful proof of benevolent design in the creation of the earth, than the exact adaptation of its materials to the art-power of man. The plasticity and constancy under fire of clay; the ductility and fusibility of gold and iron; the consistent softness of marble; and the fibrous toughness of wood, are in each material carried to the exact degree which renders them provocative of skill by their resistance, and full of reward for it by their compliance: so that the delight with which, after sufficiently intimate study of the methods of manual work, the student ought to regard the excellence of a masterpiece, is never merely the admiration of difficulties overcome, but the sympathy, in a certain sense, both with the enjoyment of the workman in managing a substance so pliable to his will, and with the worthiness, fitness, and obedience of the material itself, which at once invites his authority, and rewards his concessions.

But of all the various instruments of his life and genius, none are so manifold in their service to him as that which the forest leaves gather every summer out of the air he breathes. Think of the use of it in house and furniture alone. I have

lived in marble palaces, and under frescoed loggie, but have never been so comfortable in either as in the clean room of an old Swiss inn, whose walls and floor were of plain deal. You will find also, in the long run, that none of your modern æsthetic upholstery can match, for comfort, good old English oak wainscot ; and that the crystalline magnificence of the marbles of Genoa and the macigno of Florence can give no more pleasure to daily life than the carved brackets and trefoiled gables which once shaded the busy and merry streets, and lifted the chiming carillons above them, in Kent and Picardy.

As a material of sculpture, wood has hitherto been employed chiefly by the less cultivated races of Europe ; and we cannot know what Orcagna would have made of his shrine, or Ghiberti of his gates, if they had worked in olive wood instead of marble and bronze. But even as matters now stand, the carving of the pinnacled stalls in our northern cathedrals, and that of the foliage on the horizontal beams of domestic architecture, gave rise to a school of ornament of which the proudest edifices of the sixteenth century are only the translation into stone ; and to which our somewhat dull respect for the zigzags and dog-teeth of a sterner time has made us alike neglectful and unjust.*

But it is above all as a medium of engraving that the easy submission of wood to the edge of the chisel,—I will use this plain word, if you please, instead of burin,—and the tough durability of its grain, have made it so widely serviceable to us for popular pleasure in art ; but mischievous also, in the degree in which it encourages the cheapest and vilest modes of design. The coarsest scrawl with a blunt pen can be reproduced on a wood-block with perfect ease by the clumsiest engraver ; and there are tens of thousands of vulgar artists who can scrawl with a blunt pen, and with no trouble to themselves, something that will amuse, as I said, a child or a clown. But there is not one artist in ten thousand who can draw even simple objects rightly with a perfectly pure line ; when such a line is drawn, only an extremely skilful engraver can repro-

*Compare 'Bible of Amiens,' p. 14, "aisles of aspen, orchards of apple, clusters of vine."

duce it on wood ; when reproduced, it is liable to be broken at the second or third printing ; and supposing it permanent, not one spectator in ten thousand would care for it.

There is, however, another temptation, constant in the practice of wood-cutting, which has been peculiarly harmful to us in the present day. The action of the chisel on wood, as you doubtless are aware, is to produce a white touch on a black ground ; and if a few white touches can be so distributed as to produce any kind of effect, all the black ground becomes part of the imagined picture, with no trouble whatever to the workman : so that you buy in your cheap magazine a picture, —say four inches square, or sixteen square inches of surface, —in the whole of which there may only be half an inch of work. Whereas, in line-engraving, every atom of the shade has to be worked for, and that with extreme care, evenness and dexterity of hand ; while even in etching, though a great quantity of the shade is mere blurr and scrabble and blotch, a certain quantity of real care and skill *must* be spent in covering the surface at first. Whereas the common woodcut requires scarcely more trouble than a schoolboy takes with a scrawl on his slate, and you might order such pictures by the cartload from Coniston quarries, with only a clever urchin or two to put the chalk on.

But the mischief of the woodcut, considered simply as a means in the publisher's hands of imposing cheap work on the purchaser, is trebled by its morbid power of expressing ideas of ugliness or terror. While no entirely beautiful thing can be represented in a woodcut, every form of vulgarity or unpleasantness can be given to the life ; and the result is, that, especially in our popular scientific books, the mere effort to be amusing and attractive leads to the publication of every species of the abominable. No microscope can teach the beauty of a statue, nor can any woodcut represent that of a nobly bred human form ; but only last term we saw the whole Ashmolean Society held in a trance of rapture by the inexplicable decoration of the posteriors of a flea ; and I have framed for you here, around a page of the scientific journal which styles itself 'Knowledge,' a collection of woodcuts out of a scientific

survey of South America, presenting collectively to you, in designs ignorantly drawn and vilely engraved, yet with the peculiar advantage belonging to the cheap woodcut, whatever, through that fourth part of the round world, from Mexico to Patagonia, can be found of savage, sordid, vicious, or ridiculous in humanity, without so much as one exceptional indication of a graceful form, a true instinct, or a cultivable capacity.

The second frame is of French scientific art, and still more curiously horrible. I have cut these examples, not by any means the ugliest, out of 'Les Pourquoi de Mademoiselle Suzanne,' a book in which it is proposed to instruct a young lady of eleven or twelve years old, amusingly, in the elements of science.

In the course of the lively initiation, the young lady has the advantage of seeing a garde champêtre struck dead by lightning; she is par parenthèse entertained with the history and picture of the suicide of the cook Vatel; somebody's heart, liver, and forearm are dissected for her; all the phenomena of nightmare are described and portrayed; and whatever spectres of monstrosity can be conjured into the sun, the moon, the stars, the sky, the sea, the railway, and the telegraph, are collected into black company by the cheap engraver. *Black* company is a mild word: you will find the right phrase now instinctively adopted by the very persons who are most charmed by these new modes of sensation. In the 'Century' magazine for this month, the reviewer of some American landscape of this class tells us that Mr. ———, whoever he is, by a series of bands of black and red paint, has succeeded in entirely reproducing the '*Demoniac*' beauty of the sunset.

I have framed these French cuts, however, chiefly for purposes of illustration in my last lecture of this year, for they show you in perfect abstract all the wrong,—*wrong* unquestionably, whether you call it Demoniac, Diabolic, or Æsthetic, —against which my entire teaching, from its first syllable to this day, has been straight antagonist. Of this, as I have said, in my terminal address: the first frame is for to-day enough representation of ordinary English cheap-trade woodcutting in its necessary limitation to ugly subject, and its disrespect

for the very quality of the material on which its value depends, elasticity. There is this great difference between the respect for his material proper to a workman in metal or marble, and to one working in clay or wood, that the former has to exhibit the actual beauty of the substance itself, but the latter only its special capacity of answering his purpose. A sculptor in marble is required to show the beauty of marble-surface, a sculptor in gold its various lustre, a worker in iron its ductile strength. But the wood-cutter has not to exhibit his block, nor the engraver his copper-plate. They have only to use the relative softness and rigidity of those substances to receive and multiply the lines drawn by the human hand; and it is not the least an admirable quality in wood that it is capable of printing a large blot; but an entirely admirable one that by its tough elasticity it can preserve through any number of impressions the distinctness of a well cut line.

Not admirable, I say, to print a blot; but to print a pure line unbroken, and an intentionally widened space or spot of darkness, of the exact shape wanted. In my former lectures on Wood Engraving I did not enough explain this quite separate virtue of the material. Neither in pencil nor pen drawing, neither in engraving nor etching, can a line be widened arbitrarily, or a spot enlarged at ease. The action of the moving point is continuous; you can increase or diminish the line's thickness gradually, but not by starts; you must drive your plough-furrow, or let your pen glide, at a fixed rate of motion; nor can you afterwards give more breadth to the pen line without overcharging the ink, nor by any labour of etching tool dig out a cavity of shadow such as the wood engraver leaves in an instant.

Hence, the methods of design which depend on irregularly expressive shapes of black touch, belong to wood exclusively; and the examples placed formerly in your school from Bewick's cuts of speckled plumage, and Burgmaier's heraldry of barred helmets and black eagles, were intended to direct your attention to this especially intellectual manner of work, as opposed to modern scribbling and hatching. But I have now removed these old-fashioned prints, (placing them, however, in always

accessible reserve,) because I found they possessed no attraction for inexperienced students, and I think it better to explain the qualities of execution of a similar kind, though otherwise directed, which are to be found in the designs of our living masters,—addressed to existing tastes,—and occupied with familiar scenes.

Although I have headed my lecture only with the names of Leech and Tenniel, as being the real founders of 'Punch,' and by far the greatest of its illustrators, both in force of art and range of thought, yet in the precision of the use of his means, and the subtle boldness to which he has educated the interpreters of his design, Mr. Du Maurier is more exemplary than either ; and I have therefore had enlarged by photography,—your thanks are due to the brother of Miss Greenaway for the skill with which the proofs have been produced,—for first example of fine wood-cutting, the heads of two of Mr. Du Maurier's chief heroines, Mrs. Ponsonby de Tomkyns, and Lady Midas, in the great scene where Mrs. Ponsonby takes on herself the administration of Lady Midas's at home.

You see at once how the effect in both depends on the coagulation and concretion of the black touches into masses relieved only by interspersed sparkling grains of incised light, presenting the realistic and vital portraiture of both ladies with no more labour than would occupy the draughtsman but a few minutes, and the engraver perhaps an hour or two. It is true that the features of the elder of the two friends might be supposed to yield themselves without difficulty to the effect of the irregular and blunt lines which are employed to reproduce them ; but it is a matter of no small wonderment to see the delicate profile and softly rounded features of the younger lady suggested by an outline which must have been drawn in the course of a few seconds, and by some eight or ten firmly swept parallel penstrokes right across the cheek.

I must ask you especially to note the successful result of this easy method of obtaining an even tint, because it is the proper, and the inexorably required, method of shade in classic wood-engraving. Recently, very remarkable and admirable efforts have been made by American artists to repre-

sent flesh tints with fine textures of crossed white lines and spots. But all such attempts are futile; it is an optical law that transparency in shadows can only be obtained by dark lines with white spaces, not white lines with dark spaces. For what we feel to be transparency in any colour or any atmosphere, consists in the penetration of darkness by a more distant light, not in the subduing of light by a more distant darkness. A snowstorm seen white on a dark sky gives us no idea of transparency, but rain between us and a rainbow does; and so throughout all the expedients of chiaroscuro drawing and painting, transparent effects are produced by laying dark over light, and opaque by laying light over dark. It would be tedious in a lecture to press these technical principles farther; it is enough that I should state the general law, and its practical consequence, that no wood-engraver need attempt to copy Correggio or Guido; his business is not with complexions, but with characters; and his fame is to rest, not on the perfection of his work, but on its propriety.

I must in the next place ask you to look at the aphorisms given as an art catechism in the second chapter of the 'Laws of Fesole.' One of the principal of these gives the student, as a test by which to recognize good colour, that *all the white in the picture is precious*, and *all the black, conspicuous;* not by the quantity of it, but the impassable difference between it and all the coloured spaces.

The rule is just as true for wood-cutting. In fine examples of it, the black is left for local colour only—for dark dresses, or dark patterns on light ones, dark hair, or dark eyes; it is never left for general gloom, out of which the figures emerge like spectres.

When, however, a number of Mr. Du Maurier's compositions are seen together, and compared with the natural simplicity and aerial space of Leech's, they will be felt to depend on this principle too absolutely and undisguisedly; so that the quarterings of black and white in them sometimes look more like a chess-board than a picture. But in minor and careful passages, his method is wholly exemplary, and in the next example I enlarge for you,—Alderman Sir Robert admiring

the portraits of the Duchess and the Colonel,—he has not only shown you every principle of wood-cutting, but abstracted for you also the laws of beauty, whose definite and every year more emphatic assertion in the pages of 'Punch' is the ruling charm and most legitimate pride of the immortal periodical. Day by day the search for grotesque, ludicrous, or loathsome subject which degraded the caricatures in its original, the 'Charivari,' and renders the dismally comic journals of Italy the mere plagues and cancers of the State, became, in our English satirists, an earnest comparison of the things which were graceful and honourable, with those which were graceless and dishonest, in modern life. Gradually the kind and vivid genius of John Leech, capable in its brightness of finding pretty jest in everything, but capable in its tenderness also of rejoicing in the beauty of everything, softened and illumined with its loving wit the entire scope of English social scene; the graver power of Tenniel brought a steady tone and law of morality into the license of political contention; and finally the acute, highly trained, and accurately physiological observation of Du Maurier traced for us, to its true origin in vice or virtue, every order of expression in the mixed circle of metropolitan rank and wealth: and has done so with a closeness of delineation the like of which has not been seen since Holbein, and deserving the most respectful praise in that, whatever power of satire it may reach by the selection and assemblage of telling points of character, it never degenerates into caricature. Nay, the terrific force of blame which he obtains by collecting, as here in the profile of the Knight-Alderman, features separately faultful into the closest focus, depends on the very fact that they are *not* caricatured.

Thus far, the justice of the most careful criticism may gratefully ratify the applause with which the works of these three artists have been received by the British public. Rapidly I must now glance at the conditions of defect which must necessarily occur in art primarily intended to amuse the multitude, and which can therefore only be for moments serious, and by stealth didactic.

In the first place, you must be clear about 'Punch's' poli-

tics. He is a polite Whig, with a sentimental respect for the Crown, and a practical respect for property. He steadily flatters Lord Palmerston, from his heart adores Mr. Gladstone; steadily, but not virulently, caricatures Mr. D'Israeli ; violently and virulently castigates assault upon property, in any kind, and holds up for the general ideal of perfection, to be aimed at by all the children of heaven and earth, the British Hunting Squire, the British Colonel, and the British Sailor.

Primarily, the British Hunting Squire, with his family. The most beautiful sketch by Leech throughout his career, and, on the whole, in all 'Punch,' I take to be Miss Alice on her father's horse ;—her, with three or four more young Dians, I had put in one frame for you, but found they ran each other too hard,—being in each case typical of what 'Punch' thinks every young lady ought to be. He has never fairly asked how far every young lady *can* be like them ; nor has he in a single instance endeavoured to represent the beauty of the poor.

On the contrary, his witness to their degradation, as inevitable in the circumstances of their London life, is constant, and for the most part, contemptuous ; nor can I more sternly enforce what I have said at various times on that subject than by placing permanently in your schools the cruelly true design of Du Maurier, representing the London mechanic with his family, when Mr. Todeson is asked to amuse 'the dear creatures' at Lady Clara's garden tea.

I show you for comparison with it, to-day, a little painting of a country girl of our Westmoreland type, which I have given to our Coniston children's school, to show our hill and vale-bred lassies that God will take care of their good looks for them, even though He may have appointed for them the toil of the women of Sarepta and Samaria, in being gatherers of wood and drawers of water.

I cannot say how far with didactic purpose, or how far in carelessly inevitable satire, 'Punch' contrasts with the disgrace of street poverty the beauties of the London drawing-room, —the wives and daughters of the great upper middle class, exalted by the wealth of the capital, and of the larger manufacturing towns.

These are, with few exceptions, represented either as receiving company, or reclining on sofas in extremely elegant morning dresses, and surrounded by charming children, with whom they are usually too idle to play. The children are extremely intelligent, and often exquisitely pretty, yet dependent for great part of their charm on the dressing of their back hair, and the fitting of their boots. As they grow up, their girlish beauty is more and more fixed in an expression of more or less self-satisfied pride and practised apathy. There is no example in 'Punch' of a girl in society whose face expresses humility or enthusiasm—except in mistaken directions and foolish degrees. It is true that only in these mistaken feelings can be found palpable material for jest, and that much of 'Punch's' satire is well intended and just.

It seems to have been hitherto impossible, when once the zest of satirical humour is felt, even by so kind and genial a heart as John Leech's, to restrain it, and to elevate it into the playfulness of praise. In the designs of Richter, of which I have so often spoken, among scenes of domestic beauty and pathos, he continually introduces little pieces of play,—such, for instance, as that of the design of the 'Wide, Wide World,' in which the very young puppy, with its paws on its—relatively as young—master's shoulder, looks out with him over the fence of their cottage garden. And it is surely conceivable that some day the rich power of a true humorist may be given to express more vividly the comic side which exists in many beautiful incidents of daily life, and refuse at last to dwell, even with a smile, on its follies.

This, however, must clearly be a condition of future human development, for hitherto the perfect power of seizing comic incidents has always been associated with some liking for ugliness, and some exultation in disaster. The law holds—and holds with no relaxation—even in the instance of so wise and benevolent a man as the Swiss schoolmaster, Topffer, whose death, a few years since, left none to succeed him in perfection of pure linear caricature. He can do more with fewer lines than any draughtsman known to me, and in several plates of his 'Histoire d'Albert,' has succeeded in entirely

representing the tenor of conversation with no more than half the profile and one eye of the speaker.

He generally took a walking tour through Switzerland, with his pupils, in the summer holidays, and illustrated his exquisitely humorous diary of their adventures with pen sketches, which show a capacity of appreciating beautiful landscape as great as his grotesque faculty; but his mind is drawn away from the most sublime scene, in a moment, to the difficulties of the halting-place, or the rascalities of the inn; and his power is never so marvellously exerted as in depicting a group of roguish guides, shameless beggars, or hopeless cretins.

Nevertheless, with these and such other materials as our European masters of physiognomy have furnished in portraiture of their nations, I can see my way to the arrangement of very curious series of illustrations of character, if only I could also see my way to some place wherein to exhibit them.

I said in my opening lecture that I hoped the studies of the figure initiated by Mr. Richmond might be found consistent with the slighter practice in my own schools; and I must say, in passing, that the only real hindrance to this, but at present an insuperable one, is want of room. It is a somewhat characteristic fact, expressive of the tendencies of this age, that Oxford thinks nothing of spending £150,000 for the elevation and ornature, in a style as inherently corrupt as it is un-English, of the rooms for the torture and shame of her scholars, which to all practical purposes might just as well have been inflicted on them in her college halls, or her professors' drawing-rooms; but that the only place where her art-workmen can be taught to draw, is the cellar of her old Taylor buildings, and the only place where her art-professor can store the cast of a statue, is his own private office in the gallery above.

Pending the now indispensable addition of some rude workroom to the Taylor galleries, in which study of the figure may be carried on under a competent master, I have lent, from the drawings belonging to the St. George's Guild, such studies of

Venetian pictures as may form the taste of the figure-student in general composition, and I have presented to the Ruskin schools twelve principal drawings out of Miss Alexander's Tuscan book, which may be standards of method, in drawing from the life, to students capable of as determined industry. But, no less for the better guidance of the separate figure class in the room which I hope one day to see built, than for immediate help in such irregular figure study as may be possible under present conditions, I find myself grievously in want of such a grammar of the laws of harmony in the human form and face as may be consistent with whatever accurate knowledge of elder races may have been obtained by recent anthropology, and at the same time authoritative in its statement of the effect on human expression, of the various mental states and passions. And it seems to me that by arranging in groups capable of easy comparison, the examples of similar expression given by the masters whose work we have been reviewing, we may advance further such a science of physiognomy as will be morally useful, than by any quantity of measuring of savage crania: and if, therefore, among the rudimentary series in the art schools you find, before I can get the new explanatory catalogues printed, some more or less systematic groups of heads collected out of 'Punch,' you must not think that I am doing this merely for your amusement, or that such examples are beneath the dignity of academical instruction. My own belief is that the difference between the features of a good and a bad servant, of a churl and a gentleman, is a much more useful and interesting subject of enquiry than the gradations of snub nose or flat forehead which became extinct with the Dodo, or the insertions of muscle and articulations of joint which are common to the flesh of all humanity.

Returning to our immediate subject, and considering 'Punch' as the expression of the popular voice, which he virtually is, and even somewhat obsequiously, is it not wonderful that he has never a word to say for the British manufacturer, and that the true citizen of his own city is represented by him only under the types, either of Sir Pompey Bedell or

of the more tranquil magnate and potentate, the bulwark of British constitutional principles and initiator of British private enterprise, Mr. John Smith, whose biography is given with becoming reverence by Miss Ingelow, in the last but one of her 'Stories told to a Child'? And is it not also surely some overruling power in the nature of things, quite other than the desire of his readers, which compels Mr. Punch, when the squire, the colonel, and the admiral are to be at once expressed, together with all that they legislate or fight for, in the symbolic figure of the nation, to represent the incarnate John Bull always as a farmer,—never as a manufacturer or shopkeeper, and to conceive and exhibit him rather as paymaster for the faults of his neighbours, than as watching for opportunity of gain out of their follies?

It had been well if either under this accepted, though now antiquated, type, or under the more poetical symbols of Britannia, or the British Lion, 'Punch' had ventured oftener to intimate the exact degree in which the nation was following its ideal; and marked the occasions when Britannia's crest began too fatally to lose its resemblance to Athena's, and liken itself to an ordinary cockscomb,—or when the British Lion had—of course only for a moment, and probably in pecuniary difficulties—dropped his tail between his legs.

But the aspects under which either British Lion, Gallic eagle, or Russian bear have been regarded by our contemplative serial, are unfortunately dependent on the fact that all his three great designers are, in the most narrow sense, London citizens. I have said that every great man belongs not only to his own city but to his own village. The artists of 'Punch' have no village to belong to; for *them*, the street corner is the face of the whole earth, and the two only quarters of the heavenly horizon are the east and west—End. And although Leech's conception of the Distinguished Foreigner, Du Maurier's of the Herr Professor, and Tenniel's of La Liberté, or La France, are all extremely true and delightful—to the superficial extent of the sketch by Dickens in 'Mrs. Lirriper's Lodgings,'—they are, effectively, all seen with Mrs. Lirriper's eyes; they virtually represent of the Con-

tinent little more than the upper town of Boulogne ; nor has anything yet been done by all the wit and all the kindness of these great popular designers to deepen the reliance of any European nation on the good qualities of its neighbours.

You no doubt have at the Union the most interesting and beautiful series of the Tenniel cartoons which have been collectively published, with the explanation of their motives. If you begin with No. 38, you will find a consecutive series of ten extremely forcible drawings, casting the utmost obloquy in the power of the designer upon the French Emperor, the Pope, and the Italian clergy, and alike discourteous to the head of the nation which had fought side by side with us at Inkerman, and impious in its representation of the Catholic power to which Italy owed, and still owes, whatever has made her glorious among the nations of Christendom, or happy among the families of the earth.

Among them you will find other two, representing our wars with China, and the triumph of our missionary manner of compelling free trade at the point of the bayonet: while, for the close and consummation of the series, you will see the genius and valour of your country figuratively summed in the tableau, subscribed,—

'John Bull defends his pudding.'

Is this indeed then the final myth of English heroism, into which King Arthur, and St. George, and Britannia, and the British Lion are all collated, concluded, and perfected by Evolution, in the literal words of Carlyle, 'like four whale cubs combined by boiling'? Do you wish your Queen in future to style herself Placentæ, instead of Fidei Defensor? and is it to your pride, to your hope, or even to your pleasure, that this once sacred as well as sceptred island of yours, in whose second capital city Constantine was crowned ;—to whose shores St. Augustine and St. Columba brought benediction ;—who gave her Lion-hearts to the Tombs of the East,—her Pilgrim Fathers to the Cradle of the West ;—who has wrapped the sea round her for her mantle, and breathes with her strong bosom the air of every sign in heaven ;—is it

to your good pleasure that the Hero-children born to her in these latter days should write no loftier legend on their shields than 'John Bull defends his pudding'?

I chanced only the other day on a minor, yet, to my own mind, very frightful proof of the extent to which this caitiff symbol is fastening itself in the popular mind. I was in search of some extremely pastoral musical instrument, whereby to regulate the songs of our Coniston village children, without the requirement of peculiar skill either in master or monitor. But the only means of melody offered to me by the trade of the neighbourhood was this so-called 'harmonicon,'—purchaseable, according to your present notions, cheaply, for a shilling; and with this piece of cheerful mythology on its lid gratis, wherein you see what 'Gradus ad Parnassum' we prepare for the rustic mind, and that the virtue and the jollity of England are vested only in the money-bag in each hand of him. I shall place this harmonicon lid in your schools, among my examples of what we call liberal education,—and, with it, what instances I can find of the way Florence, Siena, or Venice taught their people to regard themselves.

For, indeed, in many a past year, it has every now and then been a subject of recurring thought to me, what such a genius as that of Tenniel would have done for us, had we asked the best of it, and had the feeling of the nation respecting the arts, as a record of its honour, been like that of the Italians in their proud days. To some extent, the memory of our bravest war has been preserved for us by the pathetic force of Mrs. Butler; but her conceptions are realistic only, and rather of thrilling episodes than of great military principle and thought. On the contrary, Tenniel has much of the largeness and symbolic mystery of imagination which belong to the great leaders of classic art: in the shadowy masses and sweeping lines of his great compositions, there are tendencies which might have won his adoption into the school of Tintoret; and his scorn of whatever seems to him dishonest or contemptible in religion, would have translated itself into awe in the presence of its vital power.

I gave you, when first I came to Oxford, Tintoret's picture of the Doge Mocenigo, with his divine spiritual attendants, in the cortile of St. Mark's. It is surely our own fault, more than Mr. Tenniel's, if the best portraits he can give us of the heads of our English government should be rather on the occasion of their dinner at Greenwich than their devotion at St. Paul's.

My time has been too long spent in carping;—but yet the faults which I have pointed out were such as could scarcely occur to you without some such indication, and which gravely need your observance, and, as far as you are accountable for them, your repentance. I can best briefly, in conclusion, define what I would fain have illustrated at length, the charm, in this art of the Fireside, which you tacitly feel, and have every rational ground to rejoice in. With whatever restriction you should receive the flattery, and with whatever caution the guidance, of these great illustrators of your daily life, this at least you may thankfully recognize in the sum of their work, that it contains the evidence of a prevalent and crescent beauty and energy in the youth of our day, which may justify the most discontented 'laudator temporis acti' in leaving the future happily in their hands. The witness of ancient art points often to a general and equal symmetry of body and mind in well trained races; but at no period, so far as I am able to gather by the most careful comparison of existing portraiture, has there ever been a loveliness so variably refined, so modestly and kindly virtuous, so innocently fantastic, and so daintily pure, as the present girl-beauty of our British Islands: and whatever, for men now entering on the main battle of life, may be the confused temptations or inevitable errors of a period of moral doubt and social change, my own experience of help already received from the younger members of this University, is enough to assure me that there has been no time, in all the pride of the past, when their country might more serenely trust in the glory of her youth;—when her prosperity was more secure in their genius, or her honour in their hearts.

LECTURE VI.

The Hill-Side.

GEORGE ROBSON AND COPLEY FIELDING.

In the five preceding lectures given this year, I have endeavoured to generalize the most noteworthy facts respecting the religious, legendary, classic, and, in two kinds, domestic, art of England. There remains yet to be defined one, far-away, and, in a manner, outcast, school, which belongs as yet wholly to the present century ; and which, if we were to trust to appearances, would exclusively and for ever belong to it, neither having been known before our time, nor surviving afterwards,—the art of landscape.

Not known before,—except as a trick, or a pastime ; not surviving afterwards, because we seem straight on the way to pass our lives in cities twenty miles wide, and to travel from each of them to the next, underground : outcast now, even while it retains some vague hold on old-fashioned people's minds, since the best existing examples of it are placed by the authorities of the National Gallery in a cellar lighted by only two windows, and those at the bottom of a well, blocked by four dead brick walls fifty feet high.

Notwithstanding these discouragements, I am still minded to carry out the design in which the so-called Ruskin schools were founded, that of arranging in them a code of elementary practice, which should secure the skill of the student in the department of landscape before he entered on the branches of art requiring higher genius. Nay, I am more than ever minded to fulfil my former purpose now, in the exact degree in which I see the advantages of such a method denied or refused in other academies ; and the beauty of natural scenery increasingly in danger of destruction by the gross interests and disquieting pleasures of the citizen. For indeed, as I before stated to you, when first I undertook the duties of this professorship, my own personal liking for landscape made me

extremely guarded in recommending its study. I only gave three lectures on landscape in six years, and I never published them ; my hope and endeavour was to connect the study of Nature for you with that of History ; to make you interested in Greek legend as well as in Greek lakes and limestone ; to acquaint you with the relations of northern hills and rivers to the schools of Christian Theology ; and of Renaissance town-life to the rage of its infidelity. But I have done enough,—and more than enough,—according to my time of life, in these directions ; and now, justified, I trust, in your judgment, from the charge of weak concession to my own predilections, I shall arrange the exercises required consistently from my drawing-classes, with quite primary reference to landscape art ; and teach the early philosophy of beauty, under laws liable to no dispute by human passion, but secure in the grace of Earth, and light of Heaven.

And I wish in the present lecture to define to you the nature and meaning of landscape art, as it arose in England eighty years ago, without reference to the great master whose works have been the principal subject of my own enthusiasm. I have always stated distinctly that the genius of Turner was exceptional, both in its kind and in its height : and although his elementary modes of work are beyond dispute authoritative, and the best that can be given for example and exercise, the general tenor of his design is entirely beyond the acceptance of common knowledge, and even of safe sympathy. For in his extreme sadness, and in the morbid tones of mind out of which it arose, he is one with Byron and Goethe ; and is no more to be held representative of general English landscape art than Childe Harold or Faust are exponents of the total love of Nature expressed in English or German literature. To take a single illustrative instance, there is no foreground of Turner's in which you can find a flower.

In some respects, indeed, the vast strength of this unfollowable Eremite of a master was crushing, instead of edifying, to the English schools. All the true and strong men who were his contemporaries shrank from the slightest attempt at rivalry with him on his own lines ;—and his own lines were

cast far. But for him, Stanfield might have sometimes painted an Alpine valley, or a Biscay storm ; but the moment there was any question of rendering magnitude, or terror, every effort became puny beside Turner, and Stanfield meekly resigned himself to potter all his life round the Isle of Wight, and paint the Needles on one side, and squalls off Cowes on the other. In like manner, Copley Fielding in his young days painted vigorously in oil, and showed promise of attaining considerable dignity in classic composition ; but the moment Turner's Garden of Hesperides and Building of Carthage appeared in the Academy, there was an end to ambition in that direction ; and thenceforth Fielding settled down to his quiet presidency of the old Water-colour Society, and painted, in unassuming replicas, his passing showers in the Highlands, and sheep on the South Downs.

Which are, indeed, for most of us, much more appropriate objects of contemplation ; and the old water-colour room at that time, adorned yearly with the complete year's labour of Fielding, Robson, De Wint, Barrett, Prout, and William Hunt, presented an aggregate of unaffected pleasantness and truth, the like of which, if you could now see, after a morning spent among the enormities of luscious and exotic art which frown or glare along your miles of exhibition wall, would really be felt by you to possess the charm of a bouquet of bluebells and cowslips, amidst a prize show of cactus and orchid from the hothouses of Kew.

The root of this delightfulness was an extremely rare sincerity in the personal pleasure which all these men took, not in their own pictures, but in the *subjects* of them—a form of enthusiasm which, while it was as simple, was also as romantic, in the best sense, as the sentiment of a young girl : and whose nature I can the better both define and certify to you, because it was the impulse to which I owed the best force of my own life, and in sympathy with which I have done or said whatever of saying or doing in it has been useful to others.

When I spoke, in this year's first lecture, of Rossetti, as the chief intellectual force in the establishment of the modern Romantic School ; and again in the second lecture promised,

at the end of our course, the collection of the evidence of Romantic passion in all our good English art, you will find it explained at the same time that I do not use the word Romantic as opposed to Classic, but as opposed to the prosaic characters of selfishness and stupidity, in all times, and among all nations. I do not think of King Arthur as opposed to Theseus, or to Valerius, but to Alderman Sir Robert, and Mr. John Smith. And therefore I opposed the child-like love of beautiful things, in even the least of our English Modern Painters, from the first page of the book I wrote about them to the last,—in Greek Art, to what seemed to me then (and in a certain sense is demonstrably to me now) too selfish or too formal,—and in Teutonic Art, to what was cold in a far worse sense, either by boorish dulness or educated affectation.

I think the two best central types of Non-Romance, of the power of Absolute Vulgarity in selfishness, as distinguished from the eternal dignity of Reverence and Love, are stamped for you on the two most finished issues of your English currency in the portraits of Henry the Eighth and Charles the Second. There is no interfering element in the vulgarity of them, no pardon to be sought in their poverty, ignorance, or weakness. Both are men of strong powers of mind, and both well informed in all particulars of human knowledge possible to them. But in the one you see the destroyer, according to his power, of English religion ; and, in the other, the destroyer, according to his power, of English morality : culminating types to you of whatever in the spirit, or dispirit, of succeeding ages, robs God, or dishonours man.

I named to you, as an example of the unromantic art which was assailed by the pre-Raphaelites, Vandyke's sketch of the 'Miraculous Draught of Fishes.' Very near it, in the National Gallery, hangs another piscatory subject,* by Teniers, which I will ask you carefully also to examine as a perfect type of the Unromantic Art which was assailed by the gentle enthusi-

* No. 817, 'Teniers' Chateau at Perck.' The expressions touching the want of light in it are a little violent, being strictly accurate only of such pictures of the Dutch school as Vanderneer's 'Evening Landscape,' 152, and 'Canal Scene,' 732.

asm of the English School of Landscape. It represents a few ordinary Dutch houses, an ordinary Dutch steeple or two,—some still more ordinary Dutch trees,—and most ordinary Dutch clouds, assembled in contemplation of an ordinary Dutch duck-pond; or, perhaps, in respect of its size, we may more courteously call it a goose-pond. All these objects are painted either grey or brown, and the atmosphere is of the kind which looks not merely as if the sun had disappeared for the day, but as if he had gone out altogether, and left a stable lantern instead. The total effect having appeared, even to the painter's own mind, at last little exhilatory, he has enlivened it by three figures on the brink of the goose-pond,—two gentlemen and a lady,—standing all three perfectly upright, side by side, in court dress, the gentlemen with expansive boots, and all with conical hats and high feathers. In order to invest these characters with dramatic interest, a rustic fisherman presents to them as a tribute,—or, perhaps, exhibits as a natural curiosity, a large fish, just elicited from the goose-pond by his adventurous companions, who have waded into the middle of it, every one of them, with singular exactitude, up to the calf of his leg. The principles of National Gallery arrangement of course put this picture on the line, while Tintoret* and Gainsborough are hung out of sight; but in this instance I hold myself fortunate in being able to refer you to an example, so conveniently examinable, of the utmost stoop and densest level of human stupidity yet fallen to by any art in which some degree of manual dexterity is essential.

This crisis of degradation, you will observe, takes place at the historical moment when by the concurrent power of avaricious trade on one side, and unrestrained luxury on the other, the idea of any but an earthly interest, and any but proud or carnal pleasures, had been virtually effaced throughout Europe; and men, by their resolute self-seeking, had literally at last ostracised the Spiritual Sun from Heaven, and

* The large new Tintoret wholly so, and the largest Gainsborough, the best in England known to me, used merely for wall furniture at the top of the room.

lived by little more than the *snuff* of the wick of their own mental stable lantern.

The forms of romantic art hitherto described in this course of lectures, were all distinctly reactionary against the stupor of this Stygian pool, brooded over by Batavian fog. But the first signs of re-awakening in the vital power of imagination were, long before, seen in landscape art. Not the utmost strength of the great figure painters could break through the bonds of the flesh. Reynolds vainly tried to substitute the age of Innocence for the experience of Religion—the true genius at his side remained always Cupid unbinding the girdle of Venus. Gainsborough knew no goddesses other than Mrs. Graham or Mrs. Siddons ; Vandyke and Rubens, than the beauties of the court, or the graces of its corpulent Mythology. But at last there arose, and arose inevitably, a feeling that, if not any more in Heaven, at least in the solitary places of the earth, there was a pleasure to be found based neither on pride nor sensuality.

Among the least attractive of the mingled examples in your school-alcove, you will find a quiet pencil-drawing of a sunset at Rome, seen from beneath a deserted arch, whether of Triumph or of Peace. Its modest art-skill is restricted almost exclusively to the expression of warm light in the low harmony of evening ; but it differs wholly from the learned compositions and skilled artifices of former painting by its purity of unaffected pleasure and rest in the little that is given. Here, at last, we feel, is an honest Englishman, who has got away out of all the Camere, and the Loggie, and the Stanze, and the schools, and the Disputas, and the Incendios, and the Battaglias, and busts of this god, and torsos of that, and the chatter of the studio, and the rush of the corso ;—and has laid himself down, with his own poor eyes and heart, and the sun casting its light between ruins,—possessor, he, of so much of the evidently blessed peace of things,—he, and the poor lizard in the cranny of the stones beside him.

I believe that with the name of Richard Wilson, the history of sincere landscape art, founded on a meditative love of Nature, begins for England : and, I may add, for Europe, without

any wide extension of claim; for the only continental landscape work of any sterling merit with which I am acquainted, consists in the old-fashioned drawings, made fifty years ago to meet the demand of the first influx of British travellers into Switzerland after the fall of Napoleon.

With Richard Wilson, at all events, our own true and modest schools began, an especial direction being presently given to them in the rendering effects of aerial perspective by the skill in water-colour of Girtin and Cousins. The drawings of these two masters, recently bequeathed to the British Museum, and I hope soon to be placed in a well-lighted gallery, contain quite insuperable examples of skill in the management of clear tints, and of the meditative charm consisting in the quiet and unaffected treatment of literally true scenes.

But the impulse to which the new school owed the discovery of its power in *colour* was owing, I believe, to the poetry of Scott and Byron. Both by their vivid passion and accurate description, the painters of their day were taught the true value of natural colour, while the love of mountains, common to both poets, forced their illustrators into reverent pilgrimage to scenes which till then had been thought too desolate for the spectator's interest, or too difficult for the painter's skill.

I have endeavoured, in the 92nd number of 'Fors Clavigera,' to give some analysis of the main character of the scenery by which Scott was inspired; but, in endeavouring to mark with distinctness enough the dependence of all its sentiment on the beauty of its rivers, I have not enough referred to the collateral charm, in a Borderer's mind, of the very mists and rain that feed them. In the climates of Greece and Italy, the monotonous sunshine, burning away the deep colours of everything into white and grey, and wasting the strongest mountain streams into threads among their shingle, alternates with the blue-fiery thundercloud, with sheets of flooding rain, and volleying musketry of hail. But throughout all the wild uplands of the former Saxon kingdom of Northumbria, from Edwin's crag to Hilda's cliff, the wreaths of softly resting mist, and wandering to and fro of capricious shadows of clouds, and drooping swathes, or flying fringes, of the benignant western

rain, cherish, on every moorland summit, the deep-fibred moss, —embalm the myrtle,—gild the asphodel,—enchant along the valleys the wild grace of their woods, and the green elf land of their meadows; and passing away, or melting into the translucent calm of mountain air, leave to the open sunshine a world with every creature ready to rejoice in its comfort, and every rock and flower reflecting new loveliness to its light.

Perhaps among the confusedly miscellaneous examples of ancient and modern, tropic or arctic art, with which I have filled the niches of your schools, one, hitherto of the least noticeable or serviceable to you, has been the dark Copley Fielding drawing above the fire-place;—nor am I afraid of trusting your kindness with the confession, that it is placed there more in memory of my old master, than in the hope of its proving of any lively interest or use to you. But it is now some fifty years since it was brought in triumph to Herne Hill, being the first picture my father ever bought, and in so far the foundation of the subsequent collection, some part of which has been permitted to become permanently national at Cambridge and Oxford. The pleasure which that single drawing gave on the morning of its installation in our home was greater than to the purchaser accustomed to these times of limitless demand and supply would be credible, or even conceivable;—and our back parlour for that day was as full of surprise and gratulation as ever Cimabue's joyful Borgo.

The drawing represents, as you will probably—not—remember, only a gleam of sunshine on a peaty moor, bringing out the tartan plaids of two Highland drovers, and relieved against the dark grey of a range of quite featureless and nameless distant mountains, seen through a soft curtain of rapidly drifting rain.

Some little time after we had acquired this unobtrusive treasure, one of my fellow students,—it was in my undergraduate days at Christ Church—came to Herne Hill to see what the picture might be which had afforded me so great ravishment. He had himself, as afterwards Kingslake and Curzon, been urged far by the thirst of oriental travel;

the chequer of plaid and bonnet had for him but feeble interest after having worn turban and capote; and the grey of Scottish hillside still less, to one who had climbed Olympus and Abarim. After gazing blankly for a minute or two at the cheerless district through which lay the drovers' journey, he turned to me and said, "But, Ruskin, what is the use of painting such very bad weather?" And I had no answer, except that, for Copley Fielding and for me, there was no such thing as bad weather, but only different kinds of pleasant weather—some indeed inferring the exercise of a little courage and patience; but all, in every hour of it, exactly what was fittest and best, whether for the hills, the cattle, the drovers—or my master and me.

Be the case as it might,—and admitting that in a certain sense the weather *might* be bad in the eyes of a Greek or a Saracen,—there was no question that to us it was not only pleasant, but picturesque; and that we set ourselves to the painting of it, with as sincere desire to represent the—to our minds—beautiful aspect of a mountain shower, as ever Titian a blue sky, or Angelico a golden sphere of Paradise. Nay, in some sort, with a more perfect delight in the thing itself, and less coloring of by our own thoughts or inventions. For that matter, neither Fielding, nor Robson, nor David Cox, nor Peter de Wint, nor any of this school, ever had much thought or invention to disturb them. They were, themselves, a kind of contemplative cattle, and flock of the field, who merely liked being out of doors, and brought as much painted fresh air as they could, back into the house with them.

Neither must you think that this painting of fresh air is an entirely easy or soon managed business. You may paint a modern French emotional landscape with a pail of whitewash and a pot of gas-tar in ten minutes, at the outside. I don't know how long the operator himself takes to it—of course some little more time must be occupied in plastering on the oil-paint so that it will stick, and not run; but the skill of a good plasterer is really all that is required,—the rather that in the modern idea of solemn symmetry you always make the bottom of your picture, as much as you can, like the top.

You put seven or eight streaks of the plaster for your sky, to begin with ; then you put in a row of bushes with the gas-tar, then you rub the ends of them into the same shapes upside down—you put three or four more streaks of white, to intimate the presence of a pool of water—and if you finish off with a log that looks something like a dead body, your picture will have the credit of being a digest of a whole novel of Gaboriau, and lead the talk of the season.

Far other was the kind of labour required of even the least disciple of the old English water-colour school. In the first place, the skill of laying a perfectly even and smooth tint with absolute precision of complex outline was attained to a degree which no amateur draughtsman can have the least conception of. Water-colour, under the ordinary sketcher's mismanagement, drops and dries pretty nearly to its own fancy,—slops over every outline, clots in every shade, seams itself with undesirable edges, speckles itself with inexplicable grit, and is never supposed capable of representing anything it is meant for, till most of it has been washed out. But the great primary masters of the trade could lay, with unerring precision of tone and equality of depth, the absolute tint they wanted without a flaw or a retouch ; and there is perhaps no greater marvel of artistic practice and finely accurate intention existing, in a simple kind, greater than the study of a Yorkshire waterfall, by Girtin, now in the British Museum, in which every sparkle, ripple, and current is left in frank light by the steady pencil which is at the same instant, and with the same touch, drawing the forms of the dark congeries of channelled rocks, while around them it disperses the glitter of their spray.

Then further, on such basis of well-laid primary tint, the old water-colour men were wont to obtain their effects of atmosphere by the most delicate washes of transparent colour, reaching subtleties of gradation in misty light, which were wholly unthought of before their time. In this kind the depth of far-distant brightness, freshness, and mystery of morning air with which Copley Fielding used to invest the ridges of the South Downs, as they rose out of the blue Sus-

sex champaign, remains, and I believe must remain, insuperable, while his sense of beauty in the cloud-forms associated with higher mountains, enabled him to invest the comparatively modest scenery of our own island,—out of which he never travelled,—with a charm seldom attained by the most ambitious painters of Alp or Apennine.

I vainly tried in writing the last volume of 'Modern Painters' to explain, even to myself, the course or nature of the pure love of mountains which in boyhood was the ruling passion of my life, and which is demonstrably the first motive of inspiration with Scott, Wordsworth, and Byron. The more I analyzed, the less I could either understand, or justify, the mysterious pleasure we all of us, great or small, had in the land's being up and down instead of level; and the less I felt able to deny the claim of prosaic and ignobly-minded persons to be allowed to like it level, instead of up and down. In the end I found there was nothing for it but simply to assure those recusant and grovelling persons that they were perfectly wrong, and that nothing could be expected, either in art or literature, from people who like to live among snipes and widgeons.

Assuming it, therefore, for a moral axiom that the love of mountains was a heavenly gift, and the beginning of wisdom, it may be imagined, if we endured for their sakes any number of rainy days with philosophy, with what rapture the old painters were wont to hail the reappearance of their idols, with all their cataracts refreshed, and all their copse and crags respangled, flaming in the forehead of the morning sky. Very certainly and seriously there are no such emotions to be had out of the hedged field or ditched fen; and I have often charitably paused in my instances in 'Fors Clavigera' that our squires should live from year's end to year's end on their own estates, when I reflected how many of their acres lay in Leicestershire and Lincolnshire, or even on duller levels, where there was neither good hunting nor duck-shooting.

I am only able to show you two drawings in illustration of these sentiments of the mountain school, and one of those is only a copy of a Robson, but one quite good enough to repre-

sent his manner of work and tone of feeling. He died young, and there may perhaps be some likeness to the gentle depth of sadness in Keats, traceable in his refusal to paint any of the leaping streams or bright kindling heaths of Scotland, while he dwells with a monotony of affection on the clear repose of the northern twilight, and on the gathering of the shadow in the mountain gorges, till all their forms were folded in one kingly shroud of purple death. But over these hours and colours of the scene his governance was all but complete; and even in this unimportant and imperfectly rendered example, the warmth of the departing sunlight, and the depth of soft air in the recesses of the glen, are given with harmony more true and more pathetic than you will find in any recent work of even the most accomplished masters.

But of the loving labour, and severely disciplined observation, which prepared him for the expression of this feeling for chiaroscuro, you can only judge by examining at leisure his outlines of Scottish scenery, a work of whose existence I had no knowledge, until the kindness of Mrs. Inge advised me of it, and further, procured for me the loan of the copy of it laid on the table; which you will find has marks placed in it at the views of Byron's Lachin-y-Gair, of Scott's Ben Venue, and of all Scotsmen's Ben Lomond,—plates which you may take for leading types of the most careful delineation ever given to mountain scenery, for the love of it, pure and simple.

The last subject has a very special interest to *me;* and—if you knew all I could tell you, did time serve, of the associations connected with it—would be seen gratefully by you also. In the text descriptive of it, (and the text of this book is quite exceptionally sensible and useful, for a work of the sort), Mr. Robson acknowledges his obligation for the knowledge of this rarely discovered view of Ben Lomond, to Sir Thomas Acland, the father of our own Dr. Henry Acland, the strength of whose whole life hitherto has been passed in the eager and unselfish service of the University of Oxford. His father was, of all amateur artists I ever knew, the best draughtsman of mountains, not with spasmodic force, or lightly indicated feeling, but with firm, exhaustive, and unerring delineation of their

crystalline and geologic form. From him the faith in the beauty and truth of natural science in connection with art was learned happily by his physician-son, by whom, almost unaided, the first battles were fought—and fought hard—before any of you eager young physicists were born, in the then despised causes of natural science and industrial art. That cause was in the end sure of victory, but here in Oxford its triumph would have been long deferred, had it not been for the energy and steady devotion of Dr. Acland. Without him—little as you may think it—the great galleries and laboratories of this building, in which you pursue your physical-science studies so advantageously, and so forgetfully of their first advocate, would not yet have been in existence. Nor, after their erection, (if indeed in this there be any cause for your thanks), would an expositor of the laws of landscape beauty have had the privilege of addressing you under their roof.

I am indebted also to one of my Oxford friends, Miss Symonds, for the privilege of showing you, with entire satisfaction, a perfectly good and characteristic drawing by Copley Fielding, of Cader Idris, seen down the vale of Dolgelly; in which he has expressed with his utmost skill the joy of his heart in the aerial mountain light, and the iridescent wildness of the mountain foreground; nor could you see enforced with any sweeter emphasis the truth on which Mr. Morris dwelt so earnestly in his recent address to you—that the excellence of the work is, cæteris paribus, in proportion to the joy of the workman.

There is a singular character in the colouring of Fielding, as he uses it to express the richness of beautiful vegetation; he makes the sprays of it look partly as if they were strewn with jewels. He is of course not absolutely right in this; to some extent it is a conventional exaggeration—and yet it has a basis of truth which excuses, if it does not justify, this expression of his pleasure; for no colour can possibly represent vividly enough the charm of radiance which you can see by looking closely at dew-sprinkled leaves and flowers.

You must ask Professor Clifton to explain to you why it is that a drop of water, while it subdues the hue of a green leaf

or blue flower into a soft grey, and shows itself therefore on the grass or the dock-leaf as a lustrous dimness, enhances the force of all warm colours, so that you never can see what the colour of a carnation or a wild rose really is till you get the dew on it. The effect is, of course, only generalized at the distance of a paintable foreground ; but it is always in reality part of the emotion of the scene, and justifiably sought in any possible similitude by the means at our disposal.

It is with still greater interest and reverence to be noted as a physical truth that in states of joyful and healthy excitement the eye becomes more highly sensitive to the beauty of colour, and especially to the blue and red rays, while in depression and disease all colour becomes dim to us, and the yellow rays prevail over the rest, even to the extremity of jaundice. But while I direct your attention to these deeply interesting conditions of sight, common to the young and old, I must warn you of the total and most mischievous fallacy of the statements put forward a few years ago by a foreign oculist, respecting the changes of sight in old age. I neither know, nor care, what states of senile disease exist when the organ has been misused or disused ; but in all cases of disciplined and healthy sight, the sense of colour and form is absolutely one and the same from childhood to death.

When I was a boy of twelve years old, I saw nature with Turner's eyes, he being then sixty ; and I should never have asked permission to resume the guidance of your schools, unless now, at sixty-four, I saw the same hues in heaven and earth as when I walked a child by my mother's side.

Neither may you suppose that between Turner's eyes, and yours, there is any difference respecting which it may be disputed whether of the two is right. The sight of a great painter is as authoritative as the lens of a camera lucida ; he perceives the form which a photograph will ratify ; he is sensitive to the violet or to the golden ray to the last precision and gradation of the chemist's defining light and intervaled line. But the veracity, as the joy, of this sensation,—and the one involves the other,—are dependent, as I have said, first on vigour of health, and secondly on the steady looking for

and acceptance of the truth of nature as *she* gives it you, and not as you like to have it—to inflate your own pride, or satisfy your own passion. If pursued in that insolence, or in that concupiscence, the phenomena of all the universe becomes first gloomy, and then spectral; the sunset becomes demoniac fire to you, and the clouds of heaven as the smoke of Acheron.

If there is one part more than another which in my early writing deservedly obtained audience and acceptance, it was that in which I endeavoured to direct the thoughts of my readers to the colours of the sky, and to the forms of its clouds. But it has been my fate to live and work in direct antagonism to the instincts, and yet more to the interests, of the age; since I wrote that chapter on the pure traceries of the vault of morning, the fury of useless traffic has shut the sight, whether of morning or evening, from more than the third part of England; and the foulness of sensual fantasy has infected the bright beneficence of the life-giving sky with the dull horrors of disease, and the feeble falsehoods of insanity. In the book professing to initiate a child in the elements of natural science, of which I showed you the average character of illustration at my last lecture, there is one chapter especially given to aerial phenomena—wherein the cumulus cloud is asserted to occur "either under the form of a globe or a half-globe," and in such shape to present the most exciting field for the action of imagination. What the French artistic imagination is supposed to produce, under the influence of this excitement, we find represented by a wood-cut, of which Mr. Macdonald has reproduced for you the most sublime portion. May I, for a minute or two, delay, and prepare you for, its enjoyment by reading the lines in which Wordsworth describes the impression made on a cultivated and pure-hearted spectator, by the sudden opening of the sky after storm?—

> "A single step, that freed me from the skirts
> Of the blind vapour, opened to my view
> Glory beyond all glory ever seen
> By waking sense or by the dreaming soul!

The appearance, instantaneously disclosed,
Was of a mighty city—boldly say
A wilderness of building, sinking far
And self-withdrawn into a boundless depth,
Far-sinking into splendour—without end!
Fabric it seemed of diamond and of gold,
With alabaster domes, and silver spires,
And blazing terrace upon terrace, high
Uplifted; here, serene pavilions bright,
In avenues disposed; there, towers begirt
With battlements that on their restless fronts
Bore stars—illumination of all gems!
By earthly nature had the effect been wrought
Upon the dark materials of the storm
Now pacified; on them, and on the coves
And mountain-steeps and summits, whereunto
The vapours had receded, taking there
Their station under a cerulean sky."

I do not mean wholly to ratify this Wordsworthian statement of Arcana Cœlestia, since, as far as I know clouds myself, they look always like clouds, and are no more walled like castles than backed like weasles. And farther, observe that no great poet ever tells you that he saw something finer than anybody ever saw before. Great poets try to describe what all men see, and to express what all men feel; if they cannot describe it, they let it alone; and what they say, say 'boldly' always, without advising their readers of that fact.

Nevertheless, though extremely feeble poetry, this piece of bold Wordsworth is at least a sincere effort to describe what was in truth to the writer a most rapturous vision,—with which we may now compare to our edification the sort of object which the same sort of cloud suggests to the modern French imagination.

It would be surely superfluous to tell you that this representation of cloud is as false as it is monstrous; but the point which I wish principally to enforce on your attention is that all this loathsome and lying defacement of book pages, which looks as if it would end in representing humanity only in its skeleton, and nature only in her ashes, is all of it founded first on the desire to make the volume saleable at

small cost, and attractive to the greatest number, on whatever terms of attraction.

The significant change which Mr. Morris made in the title of his recent lecture, from Art and *Democracy*, to Art and *Plutocracy*, strikes at the root of the whole matter; and with wider sweep of blow than he permitted himself to give his words. The changes which he so deeply deplored, and so grandly resented, in this once loveliest city, are due wholly to the deadly fact that her power is now dependent on the Plutocracy of Knowledge, instead of its Divinity. There are indeed many splendid conditions in the new impulses with which we are agitated,—or it may be inspired; but against one of them, I must warn you, in all affection and in all duty.

So far as you come to Oxford in order to get your living out of her, you are ruining both Oxford and yourselves. There never has been, there never can be, any other law respecting the wisdom that is from above, than this one precept,—"Buy the Truth, and sell it not." It is to be costly to you—of labour and patience; and you are never to sell it, but to guard, and to give.

Much of the enlargement, though none of the defacement, of old Oxford is owing to the real life and the honest seeking of extended knowledge. But more is owing to the supposed money value of that knowledge; and exactly so far forth, her enlargement is purely injurious to the University and to her scholars.

In the department of her teaching, therefore, which is entrusted to my care, I wish it at once to be known that I will entertain no question of the saleability of this or that manner of art; and that I shall steadily discourage the attendance of students who propose to make their skill a source of income. Not that the true labourer is unworthy of his hire, but that, above all, in the beginning and first choice of industry, his heart must not be the heart of an hireling.

You may, and with some measure of truth, ascribe this determination in me to the sense of my own weakness and want of properly so-called artistic gift. That is indeed so; there are hundreds of men better qualified than I to teach practical

technique: and, in their studios, all persons desiring to be artists should place themselves. But I never would have come to Oxford, either before or now, unless in the conviction that I was able to direct her students precisely in that degree and method of application to art which was most consistent with the general and perpetual functions of the University.

Now, therefore, to prevent much future disappointment and loss of time both to you and to myself, let me forewarn you that I will not assist out of the schools, nor allow in them, modes of practice taken up at each student's fancy.

In the classes, the modes of study will be entirely fixed; and at your homes I cannot help you, unless you work in accordance with the class rules,—which rules, however, if you do follow, you will soon be able to judge and feel for yourselves, whether you are doing right, and getting on, or otherwise. This I tell you with entire confidence, because the illustrations and examples of the modes of practice in question, which I have been showing you in the course of these lectures, have been furnished to me by young people like yourselves; like in all things except only,—so far as they are to be excepted at all,—in the perfect repose of mind, which has been founded on a simply believed, and unconditionally obeyed, religion.

On the *repose* of mind, I say; and there is a singular physical truth illustrative of that spiritual life and peace which I must yet detain you by indicating in the subject of our study to-day. You see how this foulness of false imagination represents, in every line, the clouds not only as monstrous,—but *tumultuous*. Now all lovely clouds, remember, are *quiet* clouds,—not merely quiet in appearance, because of their greater height and distance, but quiet actually, fixed for hours, it may be, in the same form and place. I have seen a fair-weather cloud high over Coniston Old Man,—not *on* the hill, observe, but a vertical mile above it,—stand motionless,—changeless,—for twelve hours together. From four o'clock in the afternoon of one day I watched it through the night by the north twilight, till the dawn struck it with full crimson, at four of the following July morning. What is glorious and good in the heavenly cloud, you can, if you will, bring also into your lives,—which are in-

deed like it, in their vanishing, but how much more in their *not* vanishing, till the morning take them to itself. As this ghastly phantasy of death is to the mighty clouds of which it is written, 'The chariots of God are twenty thousand, even thousands of angels,' are the fates to which your passion may condemn you,—or your resolution raise. You may drift with the phrenzy of the whirlwind,—or be fastened for your part in the pacified effulgence of the sky. Will you not let your lives be lifted up, in fruitful rain for the earth, in scatheless snow to the sunshine,—so blessing the years to come, when the surest knowledge of England shall be of the will of her heavenly Father, and the purest art of England be the inheritance of her simplest children?

APPENDIX.

The foregoing lectures were written, among other reasons, with the leading object of giving some permanently rational balance between the rhapsodies of praise and blame which idly occupied the sheets of various magazines last year on the occasion of the general exhibition of Rossetti's works; and carrying forward the same temperate estimate of essential value in the cases of other artists—or artistes—of real, though more or less restricted, powers, whose works were immediately interesting to the British public, I have given this balance chiefly in the form of qualified, though not *faint*, praise, which is the real function of just criticism; for the multitude can always see the faults of good work, but never, unaided, its virtues: on the contrary, it is equally quick-sighted to the vulgar merits of bad work, but no tuition will enable it to condemn the vices with which it has a natural sympathy; and, in general, the blame of them is wasted on its deaf ears.

When the course was completed, I found that my audiences had been pleased by the advisedly courteous tone of comment to which I had restricted myself; and I received not a few congratulations on the supposed improvement of my temper and manners, under the stress of age and experience. The tenor of this terminal lecture may perhaps modify the opinion of my friends in these respects; but the observations it contains are entirely necessary in order to complete the serviceableness, such as it may be, of all the preceding statements.

In the first place, may I ask the reader to consider with himself why British painters, great or small, are never right *altogether?* Why their work is always, somehow, flawed,—never in any case, or even in any single picture, thorough?

Is it not a strange thing, and a lamentable, that no British artist has ever lived, of whom one can say to a student, "Imitate him—and prosper;" while yet the great body of minor artists are continually imitating the master who chances to be in fashion; and any popular mistake will carry a large majority of the Britannic mind into laboriously identical blunder, for two or three artistic generations?

I had always intended to press this question home on my readers in my concluding lecture; but it was pressed much more painfully home on myself by the recent exhibition of Sir Joshua at Burlington House and the Grosvenor. There is no debate that Sir Joshua is the greatest figure-painter whom England has produced,—Gainsborough being sketchy and monotonous* in comparison, and the rest virtually out of court. But the gathering of any man's work into an unintended mass, enforces his failings in sickening iteration, while it levels his merits in monotony;—and after shrinking, here, from affection worthy only of the Bath Parade, and mourning, there, over negligence 'fit for a fool to fall by,' I left the rooms, really caring to remember nothing, except the curl of hair over St. Cecilia's left ear, the lips of Mrs. Abington, and the wink of Mrs. Nesbitt's white cat.

It is true that I was tired, and more or less vexed with myself, as well as with Sir Joshua; but no bad humour of mine alters the fact, that Sir Joshua was always affected,—often negligent,—sometimes vulgar,—and never sublime; and that, in this collective representation of English Art under highest patronage and of utmost value, it was seen, broadly speaking, that neither the painter knew how to paint, the patron to preserve, nor the cleaner to restore.

If this be true of Sir Joshua, and of the public of Lords and Ladies for whom he worked,—what are we to say of the multitude of entirely uneducated painters, competing for the patronage of entirely uneducated people; and filling our annual exhibitions, no more with what Carlyle complains of as the Correggiosities of Correggio, but with what perhaps may be

* "How *various* the fellow is!" Gainsborough himself, jealous of Sir Joshua at the 'private view.'

enough described and summed under the simply reversed phrase—the Incorreggiosities of Incorreggio.

And observe that the gist of this grievous question is that our English errors are those of very amiable and worthy people, conscientious after a sort, working under honourable encouragement, and entirely above the temptations which betray the bulk of the French and Italian schools into sharing, or consulting the taste only of the demi-monde.

The French taste in this respect is indeed widely and rapidly corrupting our own, but such corruption is recognizable at once as disease: it does not in the least affect the broad questions concerning all English artists that ever were or are, why Hunt can paint a flower, but not a cloud; Turner, a cloud, but not a flower; Bewick, a pig, but not a girl; and Miss Greenaway a girl, but not a pig.

As I so often had to say in my lecture on the inscrutability of Clouds, I leave the question with you, and pass on.

But, extending the inquiry beyond England, to the causes of failure in the art of foreign countries, I have especially to signalize the French contempt for the 'Art de Province,' and the infectious insanity of centralization, throughout Europe, which collects necessarily all the vicious elements of any country's life into one mephitic cancer in its centre.

All great art, in the great times of art, is *provincial*, showing its energy in the capital, but educated, and chiefly productive, in its own country town. The best works of Correggio are at Parma, but he lived in his patronymic village; the best works of Cagliariat, Venice, but he learned to paint at Verona; the best works of Angelico are at Rome, but he lived at Fesole: the best works of Luini at Milan, but he lived at Luino. And, with still greater necessity of moral law, the cities which exercise forming power on style, are themselves provincial. There is no Attic style, but there is a Doric and Corinthian one. There is no Roman style, but there is an Umbrian, Tuscan, Lombard, and Venetian one. There is no Parisian style, but there is a Norman and Burgundian one. There is no London or Edinburgh style, but there is a Kentish and Northumbrian one.

Farther,—the tendency to centralization, which has been fatal to art in all times, is, at *this* time, pernicious in totally unprecedented degree, because the capitals of Europe are all of monstrous and degraded architecture. An artist in former ages might be corrupted by the manners, but he was exalted by the splendour, of the capital; and perished amidst magnificence of palaces: but now—the Board of Works is capable of no higher skill than drainage, and the British artist floats placidly down the maximum current of the National Cloaca, to his Dunciad rest, content, virtually, that his life should be spent at one end of a cigar, and his fame expire at the other.

In literal and fatal instance of fact—think what ruin it is for men of any sensitive faculty to live in such a city as London is now! Take the highest and lowest state of it: you have, typically, Grosvenor Square,—an aggregation of bricks and railings, with not so much architectural faculty expressed in the whole cumber of them as there is in a wasp's nest or a worm-hole;—and you have the rows of houses which you look down into on the south side of the South-Western line, between Vauxhall and Clapham Junction. Between those two ideals the London artist must seek his own; and in the humanity, or the vermin, of them, worship the aristocratic and scientific gods of living Israel.

In the chapter called 'The Two Boyhoods' of 'Modern Painters,' I traced, a quarter of a century ago, the difference between existing London and former Venice, in their effect, as schools of art, on the minds of Turner and Giorgione. I would reprint the passage here: but it needs expansion and comment, which I hope to give, with other elucidary notes on former texts, in my October lectures. But since that comparison was written, a new element of evil has developed itself against art, which I had not then so much as seen the slightest beginnings of. The description of the school of Giorgione ends ('Modern Painters,' vol. v., p. 291) with this sentence,—

"Ethereal strength of Alps, dreamlike, vanishing in high procession beyond the Torcellan shore; blue islands of Paduan hills, poised in the golden west. Above, free winds and *fiery* clouds ranging at their will; *brightness out of the north*,

and balm from the south, and the Stars of the Evening and Morning clear in the limitless light of arched heaven and circling sea."

Now if I had written that sentence with foreknowledge of the approach of those malignant aerial phenomena which, beginning ten years afterwards, were to induce an epoch of continual diminution in the depth of the snows of the Alps, and a parallel change in the relations of the sun and sky to organic life, I could not have set the words down with more concentrated precision, to express the beautiful and healthy states of natural cloud and light, to which the plague-cloud and plague-wind of the succeeding æra were to be opposed. Of the physical character of these, some account was rendered in my lectures at the London Institution; of their effect on the artistic power of our time, I have to speak now; and it will be enough illustrated by merely giving an accurate account of the weather yesterday (20th May, 1884).

Most people would have called it a fine day; it was, as compared with other days of the spring, exceptionally clear: Helvellyn, at a distance of fifteen miles, showing his grassy sides as if one could reach them in an hour's walk. The sunshine was warm and full, and I went out at three in the afternoon to superintend the weeding of a bed of wild raspberries on the moor. I had put no upper coat on—and the moment I got out of shelter of the wood, found that there was a brisk and extremely cold wind blowing steadily from the southwest—*i. e.*, straight over Black Coomb from the sea. Now, it is perfectly normal to have keen *east* wind with a bright sun in March, but to have keen *south-west* wind with a bright sun on the 20th of May is entirely abnormal, and destructive to the chief beauty and character of the best month in the year.

I have only called the wind keen,—bitter, would have been nearer the truth; even a young and strong man could not have stood inactive in it with safety for a quarter of an hour; and the danger of meeting it full after getting hot in any work under shelter was so great that I had instantly to give up all idea of gardening, and went up to the higher moor to study the general state of colour and light in the hills and sky.

The sun was—the reader may find how high for himself, three o'clock P.M., on 20th May, in latitude 55°: at a guess, 40 degrees; and the entire space of sky under him to the horizon —and far above him towards the zenith—say 40 degrees all round him, was a dull pale grey, or dirty white,—very full of light, but totally devoid of colour or sensible gradation. Common flake-white deadened with a little lamp-black would give all the colour there was in it,—a mere tinge of yellow ochre near the sun. This lifeless stare of the sky changed gradually towards the zenith into a dim greyish blue, and then into definite blue—or at least what most people would call blue, opposite the sun answering the ordinary purpose of blue pretty well, though really only a bluish grey. The main point was to ascertain as nearly as possible the depth of it, as compared with other tints and lights.

Holding my arm up against it so as to get the shirt sleeve nearly in full sunlight, but with a dark side of about a quarter its breadth, I found the sky quite vigorously dark against the white of the sleeve; yet vigorously also detached in light beyond its dark side. Now the dark side of the shirt sleeve was pale grey compared to the sunlighted colour of my coat-sleeve. And that again was luminous compared to its own dark side, and that dark side was still not black. Count the scale thus obtained. You begin at the bottom with a tint of russet not reaching black; you relieve this distinctly against a lighter russet, you relieve that strongly against a pale warm grey, you relieve that against the brightest white you can paint. Then the sky-blue is to be clearly lighter than the pale warm grey, and yet as clearly darker than the white.

Any landscape artist will tell you that this opposition cannot be had in painting with its natural force;—and that in all pictorial use of the effect, either the dark side must be exaggerated in depth, or the relief of the blue from it sacrificed. But, though I began the study of such gradation just half a century ago, carrying my "cyanometer" as I called it—(a sheet of paper gradated from deepest blue to white), with me always through a summer's journey on the Continent in 1835,

I never till yesterday felt the full difficulty of explaining the enormous power of contrast which the real light possesses in its most delicate tints. I note this in passing for future inquiry; at present I am concerned only with the main fact that the *darkest part of the sky-blue opposite the sun* was lighter, by much, than pure white in the shade in open air—(that is to say, lighter by much than the margin of the page of this book as you read it)—and that therefore the total effect of the landscape was of diffused cold light, against which the hills rose clear, but monotonously grey or dull green—while the lake, being over the whole space of it agitated by strong wind, took no reflections from the shores, and was nothing but a flat piece of the same grey as the sky, traversed by irregular blackness from more violent squalls. The clouds, considerable in number, were all of them alike shapeless, colourless, and lightless, like dirty bits of wool, without any sort of arrangement or order of action, yet not quiet;—touching none of the hills, yet not high above them; and whatever character they had, enough expressible by a little chance rubbing about of the brush charged with cleanings of the palette.

Supposing now an artist in the best possible frame of mind for work, having his heart set on getting a good Coniston subject; and any quantity of skill, patience, and whatsoever merit you choose to grant him,—set, this day, to make his study; what sort of study can he get? In the first place, he must have a tent of some sort—he cannot sit in the wind—and the tent will be always unpegging itself and flapping about his ears—(if he tries to sketch quickly, the leaves of his sketch-book will all blow up into his eyes *);—next, he cannot draw a leaf in the foreground, for they are all shaking like aspens; nor the branch of a tree in the middle distance, for they are all bending like switches; nor a cloud, for the clouds have no outline; nor even the effect of waves on the lake surface, for the catspaws and swirls of wind drive the dark spaces over it like feathers. The entire form-value of the reflections, the colour of them and the sentiment, are lost; (were it sea instead of lake, there would be no waves, to call

* No artist who knows his business ever uses a block book.

waves, but only dodging and swinging lumps of water—dirty or dull blue according to the nearness to coast). The mountains have no contrast of colour, nor any positive beauty of it: in the distance they are not blue, and though clear for the present, are sure to be dim in an hour or two, and will probably disappear altogether towards evening in mere grey smoke.

What sort of a study can he make? What sort of a picture? He has got his bread to win, and *must* make his canvas attractive to the public—somehow. What resource has he, but to try by how few splashes he can produce something like hills and water, and put in the vegetables out of his head?—according to the last French fashion.

Now, consider what a landscape painter's work used to be, in ordinary spring weather of old times. You put your lunch in your pocket, and set out, any fine morning, sure that, unless by a mischance which needn't be calculated on, the forenoon, and the evening, would be fine too. You chose two subjects handily near each other, one for A.M., the other for P.M.; you sate down on the grass where you liked, worked for three or four hours serenely, with the blue shining through the stems of the trees like painted glass, and not a leaf stirring; the grasshoppers singing, flies sometimes a little troublesome, ants, also, it might be. Then you ate your lunch—lounged a little after it—perhaps fell asleep in the shade, woke in a dream of whatever you liked best to dream of,—set to work on the afternoon sketch,—did as much as you could before the glow of the sunset began to make everything beautiful beyond painting: you meditated awhile over that impossible, put up your paints and book, and walked home, proud of your day's work, and peaceful for its future, to supper.

This is neither fancy,—nor exaggeration. I have myself spent literally thousands of such days in my forty years of happy work between 1830 and 1870.

I say nothing of the gain of time, temper, and steadiness of hand, under such conditions, as opposed to existing ones; but we must, in charity, notice as one inevitable cause of the loose and flimsy tree-drawing of the moderns, as compared

with that of Titian or Mantegna, the quite infinite difference between the look of blighted foliage quivering in confusion against a sky of the colour of a pail of whitewash with a little starch in it; and the motionless strength of olive and laurel leaf, inlaid like the wreaths of a Florentine mosaic on a ground of lapis-lazuli.

I have, above, supposed the effects of these two different kinds of weather on mountain country, and the reader might think the difference of that effect would be greatest in such scenery. But it is in reality greater still in lowlands; and the malignity of climate most felt in common scenes. If the heath of a hill side is blighted,—(or burnt into charcoal by an improving farmer,) the form of the rock remains, and its impression of power. But if the hedges of a country lane are frizzled by the plague wind into black tea,—what have you left? If the reflections in a lake are destroyed by wind, its ripples may yet be graceful,—or its waves sublime;—but if you take the reflections out of a ditch, what remains for you —but ditch-water? Or again, if you take the sunshine from a ravine or a cliff; or flood with rain their torrents or waterfalls, the sublimity of their forms may be increased, and the energy of their passion; but take the sunshine from a cottage porch, and drench into decay its hollyhock garden, and you have left to you—how much less, how much worse than nothing?

Without in the least recognizing the sources of these evils, the entire body of English artists, through the space now of some fifteen years, (quite enough to paralyze, in the young ones, what in their nature was most sensitive,) have been thus afflicted by the deterioration of climate described in my lectures given this last spring in London. But the deteriorations of noble subject induced by the progress of manufactures and engineering are, though also without their knowledge, deadlier still to them.

It is continually alleged in Parliament by the railroad, or building, companies, that they propose to render beautiful places more accessible or habitable, and that their 'works' will be, if anything, decorative rather than destructive to the

better civilized scene. But in all these cases, admitting, (though there is no ground to admit) that such arguments may be tenable, I observe that the question of sentiment proceeding from association is always omitted. And in the minds even of the least educated and least spiritual artists, the influence of association is strong beyond all their consciousness, or even belief.

Let me take, for instance, four of the most beautiful and picturesque subjects once existing in Europe,—Furness Abbey, Conway Castle, the Castle of Chillon, and the Falls of Schaffhausen. A railroad station has been set up within a hundred yards of the Abbey,—an iron railroad bridge crosses the Conway in front of its castle; a stone one crosses the Rhine at the top of its cataract, and the great Simplon line passes the end of the drawbridge of Chillon. Since these improvements have taken place, no picture of any of these scenes has appeared by any artist of eminence, nor can any in future appear. Their portraiture by men of sense or feeling has become for ever impossible. Discord of colour may be endured in a picture—discord of sentiment, never. There is no occasion in such matters for the protest of criticism. The artist turns unconsciously—but necessarily—from the disgraced noblesse of the past, to the consistent baseness of the present; and is content to paint whatever he is in the habit of seeing, in the manner he thinks best calculated to recommend it to his customers.

And the perfection of the mischief is that the very few who are strong enough to resist the money temptation, (on the complexity and fatality of which it is not my purpose here to enlarge,) are apt to become satirists and reformers, instead of painters; and to lose the indignant passion of their freedom no less vainly than if they had sold themselves with the rest into slavery. Thus Mr. Herkomer, whose true function was to show us the dancing of Tyrolese peasants to the pipe and zither, spends his best strength in painting a heap of promiscuous emigrants in the agonies of starvation: and Mr. Albert Goodwin, whom I have seen drawing, with Turnerian precision, the cliffs of Orvieto and groves of Vallombrosa, must

needs moralize the walls of the Old Water-colour Exhibition with a scattering of skeletons out of the ugliest scenes of the 'Pilgrim's Progress,' and a ghastly sunset, illustrating the progress—in the contrary direction—of the manufacturing districts. But in the plurality of cases the metropolitan artist passively allows himself to be metropolized, and contents his pride with the display of his skill in recommending things ignoble. One of quite the best, and most admired, pieces of painting in the same Old Water-colour Exhibition was Mr. Marshall's fog effect over the Westminster cab-stand; while, in the Royal Institution, Mr. Severn in like manner spent all his power of rendering sunset light in the glorification of the Westminster clock tower. And although some faint yearnings for the rural or marine are still unextinguished in the breasts of the elder academicians, or condescendingly tolerated in their sitters by the younger ones,—though Mr. Leslie still disports himself occasionally in a punt at Henley, and Mr. Hook takes his summer lodgings, as usual, on the coast, and Mr. Collier admits the suggestion of the squire's young ladies, that they may gracefully be painted in a storm of primroses,—the shade of the Metropolis never for an instant relaxes its grasp on their imagination; Mr. Leslie cannot paint the barmaid at the Angler's Rest, but in a pair of high-heeled shoes; Mr. Hook never lifts a wave which would be formidable to a trim-built wherry; and although Mr. Fildes brought some agreeable arrangements of vegetables from Venice; and, in imitation of old William Hunt, here and there some primroses in tumblers carried out the sentiment of Mr. Collier's on the floor,—not all the influence of Mr. Matthew Arnold and the Wordsworth Society together obtained, throughout the whole concourse of the Royal or plebeian salons of the town, the painting of so much as one primrose nested in its rock, or one branch of wind-tossed eglantine.

As I write, a letter from Miss Alexander is put into my hands, of which, singularly, the closing passage alludes to the picture of Giorgione's, which I had proposed, in terminating this lecture, to give, as an instance of the undisturbed art of a faultless master. It is dated "Bassano Veneto, May 27th,"

and a few sentences of the preceding context will better present the words I wish to quote.

"I meant to have told you about the delightful old lady whose portrait I am taking. Edwige and I set out early in the morning, and have a delightful walk up to the city, and through the clean little streets with their low Gothic arcades and little carved balconies, full of flowers; meeting nobody but contadini, mostly women, who, if we look at them, bow, and smile, and say 'Serva sua.' The old lady told us she was always ready to begin her sitting by six o'clock, having then finished morning prayers and breakfast: pretty well for eighty-five, I think: (she says that is her age.) I had forgotten until this minute I had promised to tell you about our visit to Castelfranco. We had a beautiful day, and had the good fortune to find a fair going on, and the piazza full of contadini, with fruit, chickens, etc., and many pretty things in wood and basket work. Always a pretty sight; but it troubled me to see so many beggars, who looked like respectable old people. I asked Loredana about it, and she said they *were* contadini, and that the poverty among them was so great, that although a man could live, poorly, by his work, he could never lay by anything for old age, and when they are past work they have to beg. I cannot feel as if that were right, in such a rich and beautiful country, and it is certainly not the case on the estate of Marina and Silvia; but I am afraid, from what I hear, that our friends are rather exceptional people. Count Alessandro, Marina's husband, always took an almost paternal care of his contadini, but with regard to other contadini in these parts, I have heard some heartbreaking stories, which I will not distress you by repeating. Giorgione's Madonna, whenever I see it, always appears to me more beautiful than the last time, and does not look like the work of a mortal hand. It reminds me of what a poor woman said to me once in Florence, 'What a pity that people are not as large now as they used to be!' and when I asked her what made her suppose that they were larger in old times, she said, looking surprised, 'Surely you cannot think that the people who built the Duomo were no larger than *we* are?'"

Anima Toscana gentillissima,—truly we cannot think it, but larger of heart than you, no ;—of thought, yes.

It has been held, I believe, an original and valuable discovery of Mr. Taine's that the art of a people is the natural product of its soil and surroundings.

Allowing the art of Giorgione to be the wild fruitage of Castelfranco, and that of Brunelleschi no more than the exhalation of the marsh of Arno ; and perceiving, as I do, the existing art of England to be the mere effluence of Grosvenor Square and Clapham Junction,—I yet trust to induce in my readers, during hours of future council, some doubt whether Grosvenor Square and Clapham Junction be indeed the natural and divinely appointed produce of the Valley of the Thames.

BRANTWOOD,
Whit-Tuesday, 1884.

INDEX.

ACHILLES' shield, 275. *See* HOMER, 275.
ACLAND, Dr. Henry, his work at Oxford, 347.
——— Sir Thomas, his art powers; and Robson, 347.
ADMIRATION defined, 272.
ÆGINA, marbles of, their enjoyment, 292–293.
ÆSCHYLUS, Dante's use of, 277.
ALEXANDER, Miss ('Francesca'), her art-gift, 266–267; to what it appeals, 253; letter to Author from, quoted, 331, 341 *seq.;* her life, 265; works of: 'Ida,' 266, 297, 314; 'Roadside Songs of Tuscany,' drawings from; plans for their use, 300; twelve given to Oxford, 329; portrait of Beatrice degli Ontani, 297–298; portrait of St. Christopher, 299–300; preface to, quoted, 297, 312.
ALLINGHAM, Mrs., her art-gift, 312; children by, 311; 'Tea-party,' 312; 'Toyshop,' *ib.*
ALMA TADEMA. *See* TADEMA, 286.
AMERICA, author's prejudice against, 265; engraving in, 325; government survey of U. S., 302; South, illustrations of, 323.
ANGELICO, children by, 310; best works of, at Rome, 337, 357.
ANIMALS, fables about, 305–306.
"ANIMUS" defined, 284.
'ARABIAN NIGHTS,' the, 273.
ARISTOPHANES, use of myths by, 275.
ARNOLD, Mr. Matthew, 365.
ART: ancient, its methods inadequate, 275–276; centralization fatal to, 358; for children to be graceful and serious, 305–306; children and legendary art, 301; Christianity and, 261, 267; creative and realistic, 283; criticism of, 355; decline of, its period, 340; delight of artists in their work, 338; didactic, English dislike of, 282; English, its recent development, 354; European, its rise, 287; and fall, 287; execution, mystery of idea no ground for bad, 278; for both noble conception and good work are needed, 280; finish in, 269, 292; great, is delicate, 316; great, is praise, 283; is provincial, 358; imitation and suggestion in, 279; legendary, and children, 301; masterpiece of, ground of delight in a, 320; materials provided by nature, and the needs of, 320; multiplication of, its methods, 319; national, to be studied in its rise, 286; patronage, 356; the product of a nation's surroundings, 367; public appreciation of, 356; realistic, 283; and *see* REALISM; romantic, 338 *seq.;* salability of, 360; schools of, head and body, 291; are provincial, not metropolitan, 357; sight, the unaided, and, 316; study of, 286; surroundings of, the, 354; teaching in Oxford, *see* AUTHOR, 254.

ARTHUR, King, 339.
ARTIST, no English, *altogether* right, 355; life of, in great cities, 358; effect of modern weather on, 363.
ATHENA, her presence to be imagined, 304.
ATHLETICISM, useful and useless, 286, 299.
AUTHOR, the. 1. *Personal.*—His education, books 'Evenings at Home,' 308; fairy stories, 362; taught by Copley Fielding, 343; his feelings, not talked of by him, 258; his friends, young artists among, 262; "laudator temporis acti," 335; his love of colour, 258; landscape, 386; mountains, 346; (*e.g.* Ben Lomond, 347). music, 258; sunshine, *ib.*; his manners as a critic, 356; painting days spent in 1830–49, 361; his prejudice against Americans, 265; his sight the same in age and youth, 349; Swiss inns liked better than Genoese palaces by, 321; his religion, 259; at Brantwood, May 20, 1884 (weather described), 359; at Royal Academy, etc., 1883, 284, 357; and at Grosvenor Gallery, 358; in Venice (1876) teaches young lady to draw, 264; (1880) copies Carpaccio's St. Ursula, 291. *See* CONISTON, FIELDING, LEIGHTON, and MAROCHETTI, 293, 348, 278.

2. *Teaching of.*—On art, he teaches what is, not what he thinks, beautiful, 258; on landscape, his early works, 254; later lectures on, unpublished, 337; likes minute work, 270; said to teach people to see, 258; study of head *and* body, 291, 300; on clouds and sky, his early work, 350 (see "Clouds"); Oxford work, resumes the chair, 253; plans for, 255, 263, 281, 337, 352; pupils, 335; Tintoret given to, 335; Turners given to, 318; Political Economy, paradoxes of his, 319.

3. *His Writings.*—(*a*) General Character:—courteous tone of his comments, 356; cannot express all he sees, 258, 259; impulse of his best, 355; romantic love of his subject, *ib.*; serious parts of, 263; sermons, his art lectures not to be, *ib.*

(*b*) Particular works referred to:—

'Aratra Pentelici,' on portraiture and Greek art, 291.
'Adriadne Florentina,' on Florentine engraving, 314; on methods of wood-cutting, 324.
'Art of England,' notes to, to be avoided, 270; object of, 356; plan of, 336; its style, 356.
'Fors Clavigera,' No. 340; on Scott's scenery, 342; *passim*, squires to live on their lands, 346.
'Laws of Fésole,' general teaching of, 290; great art is praise, 283; tests of good colour, 326.
'Modern Painters,' its aim, 339; on the Dutch school, 271; Vol. II. on admiration, 273; III. on Peter drowning, 270; V. on mountains, 350; on the sky, 350; on the 'Two Boyhoods,' 358 *seq.*
'Our Fathers have told us' ('Bible of Amiens,' p. 14), 322.
'Queen of the Air,' on myths, 275.
'Storm Cloud of Nineteenth Century,' 359 *et seq.*

BARRETT and the Old Water Colour Society, 338.
BEATRICE degli Ontani. *See* ALEXANDER, 298.
BEAUTY, and goodness, 297; dependent on law, 297–298.
BELIEF. *See* FAITH, FANCY, 303.
BENEDICTINE MS., Monte Cassino, 286.

BERLIN, Holbein's 'George Guysen,' 292.
BERTHA, Queen, the spinner, 299.
BEWICK, draws children in mischief only, 311; magnifying glass needed for his vignettes, 264; can draw a pig, but not a girl, 357: plumage in his woodcuts, 324.
BIBLE, the, and Roman Catholics, 299.
BIBLE, quoted :—

'And God saw that it was good' . .	Genesis i. 10 . .	page 297
'He maketh me to lie down in green pastures'	Psalm xxiii. 2 . .	" 317
'The chariots of God are twenty thousand'	Psalm lxviii. 17 . .	" 354
'Buy the truth and sell it not' . . .	Proverbs xxiii. 23 . .	" 352
'The weaned child shall put his hand on the cockatrice' den'	Isaiah xii. 8 . .	" 308
'Rachel weeping for her children because they were not'	Jeremiah xxxi. 15 .	" 260
'He hath put down the mighty' . .	Luke i. 52 . . .	" 273
'My peace I leave with you' . . .	John xiv. 27 . . .	" 268
'Peter girt his fisher's coat unto him' .	John xxi. 7 . . .	" 270
'Gallio cared for none of those things' .	Acts xviii. 17 . . .	" 317
'More than conquerors through him that loved them'	Romans, viii. 37 . .	" 259
'No death, neither sorrow, nor crying' .	Revelation xxi. 4. .	" 260

BIRKETT FOSTER. *See* FOSTER, 312.
BLAKE'S 'Job,' 307.
BOOKS: on art, rarity of good, 268; cheap, their result, 352; choice of, by public libraries 265; French, on science for a child, 323–324, 350; illustrations in modern, 301 *seq.*, 313.
BOTTICELLI, Sandro, classic and Gothic art united in, 287; frescoes on education, 290–291; Favonian breeze, 272.
BRANTWOOD, weather at (May 20, 1884), 359 *seq.*
BRETT, John, sunshine in his pictures, 257.
BRITISH MUSEUM, Elgin marbles, but no Gothic marbles in the, 284; Girtin's and Cousin's drawings, 342.
BULL, John, the farmer, 332; 'defends his pudding,' 334.
BURGMAIER'S woodcuts of heraldry, 324.
BURNE-JONES, E., chiaroscuro of, 280; colour of, 281; educated at Oxford, 276; friend of W. Morris, 277; of Rossetti, 273; a hero-worshipper, 283; knowledge of mythology, 277; outline perfect, 280; personification, his gift, 273; photographs from his pictures, 282–283; pictures of: 'Danae' (Oxford schools), 280; 'Days of Creation,' 273, 278; 'Miss Gladstone' (portrait of), 281; 'Medea' (Oxford schools), 281; 'Psyche' (Oxford galleries), 280; 'Wheel of Fortune,' 278.
BURNS, on children, 'toddlin' wee things,' 311; romance in, 7.
BUTLER, Mrs. (Elizabeth Thompson), 334.
BYRON, and landscape art. 342; morbid ('Childe Harold'), 337; mountains, his love of, 346; romantic, 255; quoted, "You have the Pyrrhic dance as yet" ('Don Juan,' iii. 86. 10), 295.

CAGLIARI, best works of, at Venice, 357.
CALDECOTT, M. Chesneau on, 313.
CAMILLA, 295.
CAMPBELL, Lord G., 'Log letters from the "Challenger,"' 309.
CARICATURE, 327. *See* 'PUNCH.'

CARLYLE, T., on the British Lion, 333; on Correggio's correggiosities, 357; 'Sartor Resartus,' 288.
CARPACCIO, offensive to practical Englishmen, 282; S. Ursula, 291.
CATHOLICS, old, view of the Bible, 256.
CENTRALIZATION, fatal to art, 357.
'CENTURY MAGAZINE,' on the "demoniac sunset," 323.
CERTIFICATES of merit at Oxford, author's plan for art, 267.
CHARACTER and faces, 329–330.
'CHARIVARI,' the, 327.
CHARLES II. destroys English morality, 339; coins of, vulgar, *ib.*
CHEAPNESS, no such thing as, 319.
CHESNEAU, M. Ernest, his style and value, 313; quoted on English art, 314.
CHIAROSCURO, in engraving, 326.
CHILDREN, in art and literature, 309–310; no, in Greek art, or Gothic till 1200, 309; art for, to be graceful and serious, 305–306; and legendary art, 301; imagination and invention to be stimulated, 302–303; and fairy stories,—are they to be told true stories only? 302; 'Punch's,' 327; toys for, 302–303.
CHILLON, the railroad near, 364.
CHIVALRY, rise of, 296.
CHRISTIAN art and classicism, 277; and the peace of God, 300.
CHRISTIANITY, imparts feeling for womanhood and children, 310; its doctrine of human happiness and pain, 261.
CHRISTMAS books, modern, 308–309.
CIMABUE'S 'Borgo,' 343.
CITIES, monstrous architecture of modern, 358; consequent decline of art in them, *ib.*; hugeness of, 336; their misery, 312.
CLASSIC, means anti-Gothic, 284; and Gothic art, 276; their continuity, 284–285; union of, in N. Pisano's pulpit, 287; no portraiture in classic art, 291.
CLAUDE'S sunshine colourless, 258.
CLIFTON, Prof., of Oxford, 348.
CLOUDS, always look like clouds only, 350; and Greek art, 317; all lovely, are quiet and motionless, 354; in modern weather, 361.
COCKATRICE, fairy story about a, 308.
COINS, of Henry VIII. and Charles II., 339.
COLLIER, Mr., primroses by, 365.
COLOUR, Greek art and, 280; in early landscape, 342; in portraiture, 281; maxim as to, "all white precious, all black conspicuous," 326; our sensitiveness to, and delight in, varies with our moods, 349; our sight for, unchanging in age, *ib.*; printing, 301; vivid radiance cannot be given by, 348
COMMERCE, John Bull the shopkeeper, 332.
COMPETITION in education, 268.
COMPLETENESS of work in art, its difficulty, 281.
CONISTON 'Old Man,' clouds over, motionless, 353; school, music for, 334.
CONSTANTINE, crowned in England, 333.
CONWAY, railroad over the, 364.
COPLEY FIELDING. *See* FIELDING, 348.
'CORNHILL MAGAZINE,' April, 1883, 302.
CORRECTNESS in drawing, 278.

CORREGGIO, colour-blending of, 294 ; correggiosities of, 357 ; best works of, at Parma, 357 ; cannot be wood-engraved, 326.
COSTUME. *See* DRESS.
COUSINS' water-colours, 342.
COX, David, his inventive power small, 344.
CRABS, stories of, 309.
CRANE, Walter, M. Ernest Chesneau on, 313.
CRITICISM, the function of true, is qualified praise, 355.
CRYSTAL PALACE, examples of Gothic architecture in, 286.
CURZON'S travels in the East, 343.
CUYP'S sunshine colourless, 258.

DANTE, use of Æschylus by, in the 'Inferno,' 277 ; quoted ('Purgatory' xiv. 93), 304.
DARLING, Grace, 299.
DAVIS', W. B., 'Highland Moor,' (R. A. 1882,) 257.
DE WINT, 338 ; small inventive power, 344.
DELICACY of great art, 316.
DESIGN in creation, a proof of, 320.
DEW on flowers, effect on their colour, 348.
DICKENS on children, 311 ; 'David Copperfield,' 311 ; 'Hard Times,' 302 ; 'Mrs. Lirriper's Lodgings,' 332 ; 'Old Curiosity Shop,' 311.
D'ISRAELI, 'Punch's' treatment of, 328.
DOLL, author's cousin and her armless, 303.
DOMESTIC spirit of nineteenth century, 268.
DONATELLO'S children, 262.
DRAMATIC SCHOOL in art, its truth, 274.
DRAPERY of Reynolds and Gainsborough, 288.
DRESS, national (in Norway), and the fashion, 265 ; painting of, in Gothic art, 287.
DU MAURIER, does *not* caricature, 327 ; keen observation of, *ib.* ; his power, 326–327 ; woodcuts of, their method, 325–326 ; pictures of : 'Alderman Sir Robert,' 326 ; 'London Mechanic,' the, 328 ; 'Mrs. Ponsonby de Tomkyns,' 325 ; 'Lady Midas,' *ib.* ; 'Herr Professor,' 332.
DÜRER'S Apocalypse, 307.
DUTCH SCHOOL, the, 'Modern Painters' on, 270 ; picture of in National Gallery, described, 339 *seq.*

EDUCATION, choice of books, 265 ; is everyone to learn to read ? 265 ; not a means of livelihood, 352.
ELEPHANT, absurd story of an, 308.
ELGIN marbles, 284.
ENGLAND, artists of, never *altogether* right, 356 ; engraving in, and its decline, 314 ; former greatness of, 333 ; her hope, in her youth, 334 ; John Bull the farmer, no longer typical, 332 ; 'defends his pudding,' 334 ; landscape art, 257 ; the youth of, their beauty and energy, 335.
ENGRAVING, chiaroscuro in, 326 ; decline of modern, 314 ; English and Florentine, 314 ; line, 320 ; modern methods of, 326–327 ; wood and steel engraving, comparative difficulty of, 322.
ETCHING, labour of, 322.
ETRUSCAN people, character and life of, 297.

EUROPE, the capitals of, their degraded architecture, 358.
EXHIBITIONS, art, new and old, 310; of only one man's work, a mistake, 356.

FABLES for children, about animals, etc., 307–308.
FAIRIES, in literature and art, 305 *seq.*
FAIRY-LAND, Lect. IV.; fairy-stories, 301–302, 306–311.
FAITH, is to trust *without* evidence, 303; its freedom and responsibility, 302.
FANCY, modern extinction of the, 304; and faith, 303; fostering of the, 304.
FEATURES and character, 331.
'FIDES,' defined, 284.
FIELDING, Copley, atmospheric effects of, 344–345; author taught by, 343; and author's father, his first art purchase a picture by, 343; inventive power of, limited, 344; Turner's effect on, 338; vegetation of, 348; 'Cader Idris,' 348; in Oxford Galleries, 341–342.
FIGURE, drawing of the, and the rise of art, 286; study, at Oxford, 330–331.
FILDES, Mr. Luke, Venetian pictures of, 365.
FISHER, Mr., and the Oxford Galleries, 282.
FLEMISH SCHOOL, children of the, 310; manner of the, 271.
'FLIGHT into Egypt,' painting of, by H. Hunt and others, 261.
FLORENCE, palaces of, 321; Spanish Chapel, frescoes, 290; Uffizi, perfect portrait in the, 292.
FORTUNE'S wheel, idea of, 274.
FOSTER, Birkett, children by, 312.
FRANCESCA. *See* ALEXANDER, 265.
FRENCH modern art, 357; book on science for a child, 'Les Pourquoi de Mlle. Suzanne,' 323, 350; contempt for provincial art, 357; landscape, modern, 344; language, essentially critical, 313; Revolution, 310.
FRERE, E., children by, 311.
FURNESS Abbey, railroad near, 364.
FURNITURE, æsthetic, 321.

GABORIAU, 345.
GAINSBOROUGH, formal, 340; Gothic, 286; greatness of, 288; and Reynolds, 355; last words of ("Vandyke is of the company"), 286; pictures by: 'Blue Boy,' 288; 'Mrs. Graham,' *ib.*; 'Miss Heathfield,' *ib.*; large work (No. 789), 'Portraits of J. Baillie and his family,' in National Gallery, 339.
GENOA, palaces of, 321.
GENTLEMAN, essentials of a, Horace on the, 284.
GHIBERTI, gates of, 321.
GIORGIONE, his home, Venice, 358; his 'Madonna' (Florence), 366.
GIRTIN, T., water-colours of, 342; waterfall by (British Museum), 345.
GLADSTONE, W. E., 'Punch' on, 328.
——— Miss, portrait of, by Burne-Jones, 281.
GLAUCUS' armour, 295.
GOETHE, 'Faust,' 337; morbid side of, *ib.*
GOOD, all, is bought with toil and tears, 259.
GOODNESS and beauty 297.

GOODWIN, Mr. Albert, pictures of (Old Water-colour Society, 1844), 365.
GOTHIC ART, no children in, till 1200 A.D., 310 ; and classic, 284 ; their continuity, 284–285 ; and union in N. Pisano's pulpit, 287 ; portraiture, especially Gothic, 291 ; period to study—in England, up to Black Prince, in France, up to S. Louis, 287 ; writing, 286.
GRACE in art, 305.
GREAT men belong to their own village, 287, 332.
GREEK ART, bodily beauty and, 294 ; chiaroscuro in, 280, 295 ; no children in, 293, 310 ; colour in, sense of, weak, 280 ; conception lofty in, *ib.* ; formalism of, 339 ; the ideal in (Homer quoted on), 294–295 ; period to study, Homer to Marathon, 287 ; portraiture destroys, 291 ; is praise of Greek virtues, 267 ; and the glory of war, 287, 300.
GREENAWAY, Kate, M. Chesneau on, 313 *seq.* ; children of, 311 ; delicacy of, 316 ; decorative qualities of, 315–316 ; design of, ornamental, *ib.* ; fairies, 314 ; genius of, 311 ; can draw a girl, but not a pig, 357; landscape of, simple, 316–317 ; minuteness of, 314 ; pencil-work of, 314 ; to paint pictures, not decorate books, 315 ; public, the, to whom her work appeals, 319 ; realism in, 317 ; reproductions of her works might be better, 315 *seq.*
GREENAWAY, K., brother of, his photographs, 325.
GUIDO, cannot be reproduced in wood-cutting, 326.

HAPPINESS, doctrine of, 260.
HARMONICON, for Coniston school, legend on, 334.
HARTWIG, Dr., on Norway, quoted, 264.
HEAVEN, the question is, are we *going towards*, 281.
HENRY VIII., destroys English religion, 339 ; coins of, vulgar, *ib.*
HERKOMER, Mr., his proper and his actual subjects, 364.
HERO-WORSHIP, admiration is mainly, 272 ; of painters, 283.
HESIOD, on Hercules' shield, 276.
HOGARTH, M. Chesneau on, 313.
HOLBEIN, 286 ; delineation of, 327 ; 'George Guysen' (Berlin Museum), 292.
HOMER, on shield of Achilles, 276 ; on Achilles on the ramparts (Iliad, xviii. 203-6, 225-7), 294.
HOOK, Mr., his sea pictures, 365.
HOPE, defined, 273.
HORACE, quoted, 285.
HUNT, Holman, and the Bible, his view and Rossetti's, 255 ; as a colourist, 256 ; chiaroscuro of, intense light, 261 (see below, "sunshine") ; children by, 272 ; hero-worship, 283 ; invention, swift grace of, 261 ; material veracity of, 269 ; Rossetti's disciple, 255 ; Rossetti compared with him, 256–257 ; sunshine of, 257–258, 259 ; works by : 'Awakening Conscience,' 256 ; 'Claudio and Isabel,' 256 ; 'Flight into Egypt,' 260-261 ; 'Light of the World,' 256 ; 'Scapegoat,' 259 ; 'Strayed Sheep,' its greatness, marks an era in art, 257 ; 'Valentine and Sylvia,' 256.
HUNT, William, 338 ; limited power of, 357.

IDA,' 'The Story of. *See* ALEXANDER, 298, 314.
IDEAS, painting of, 288.
ILLUSTRATIONS, modern popular, 319 *seq.* *See* BOOKS, NEWSPAPERS.
IMAGINATION, of children to be stimulated, 321 ; conceives beautifully

amid beauty, 288 ; does not *create*, but reveals, 318 ; of great men, visionary, 307 ; after the Renaissance, its reawakening, 341 ; and repose of mind, 353.
INFIDELITY, modern, 303.
INGE, Mrs., on Robson, 346.
INGELOW, Miss, 'Stories told to a Child,' 332.
INVENTION, in children, to be stimulated, 303.
'IOLANTHE,' allusion to, 306.
IPHIGENIA, 259.
ISAAC, 259.
ITALY, art of modern, 357 ; comic journals of, 327 ; peasantry and poor of, 264–265.

JAPANESE ART, 280 ; book of stories (Macmillan, 1871), 309.
JOHN BULL. *See* BULL, 332.
JONES, E. Burne. *See* BURNE-JONES, 280–281.

KEATS, sadness of, 347 ; quoted, "A thing of beauty," 320.
KENSINGTON Museum, examples of Gothic architecture at, 284.
KENT, wood-carving of, 321.
KINGLAKE, on the press, 304 ; his travels in the East, 344.
KNOWLEDGE, divinity and value of, 352.
'KNOWLEDGE,' bad illustrations to, 323.

LABOUR, good, bought with toil and tears, 259.
LADY-ARTIST in Venice, 1876, 263.
LANDSCAPE, author's love of, 336 ; and "unaided nature," 316 ; art, recent and already declining, 336 ; art, as influenced by Byron and Scott, 342 ; especially English, 342 ; French, manner of modern, 344 ; and the Old Water-colour Society, 338 ; Richard Wilson and, 341 *seq.* *See* GREENAWAY, 314.
LANDSEER'S 'Shepherd's Chief Mourner,' 286.
LAW, a thing of beauty a *law* for ever, 297.
LEECH, John, M. Chesneau on, 313 ; genius of, 327 ; kindness of, 327 ; founds 'Punch,' 327 ; satire of, 329 ; wood-cutting, 325 ; pictures of : 'Miss Alice riding,' his best sketch, 328 ; 'Distinguished Foreigner,' 342.
LEIGHTON, Sir F., anatomy of, 292 ; children by, *ib.* ; Correggio-like 'vaghezza' of, 293 ; figure-study of, 293 ; Gothic spirit of, 291 ; his house, 304 ; drawings of 'Byzantine well,' 293 ; lemon tree, *ib.*
LEOPOLD, Prince, and the Turner drawings at Oxford, 254.
'LES Pourquoi de Mlle. Suzanne' (*see* SCIENCE), 322–350.
LESLIE, Mr., Thames pictures by, 365.
LEWIS, John, technical accuracy of, 294.
LIBRARIAN, proper function of a public, 265. *See* NORWAY, 265.
LIBRARIES in Norway, 265.
LIEBREICH, "foreign oculist," on changes of sight, 349.
LIGHT, sense of, in art and poetry, 295 ; and cloud, in Greek art, 317. *See* SUNSHINE.
'LIGHT of the World.' *See* HUNT, H., 255.
LILY, author's cousin, and her doll, 303.
LINDSAY, Lord, his book on "Christian art," 276 ; division of Christian art into spiritual (head) and fleshly (body), 291.
LINE-DRAWING, 326.

'Lingua,' defined, 284.
Lion, the British, 332–333.
Literature. *See* Books, Children, Newspapers, 311.
London, as an art-school, 358; its effect on artists, 364 *seq.*; its misery, 328.
Love, defined, 273.
Luca della Robbia, children of, 266, 310; 'Nativity' by, story of child kissing, 289; unites Classic and Gothic art, 286.
Luini, children by, 310; his best works at Milan, 271, 357.
Lycurgus, the laws of, and beauty, 297.

Macdonald, A. (author's assistant at Oxford), 254, 351; copy of Turner by, 318.
Magazines, modern cheap, 322.
Manchester Exhibition 1851, 296.
Mantegna's tree-drawing, 363.
Manufacturers and children, 311; English, 332.
Marks, H. Stacey, his pictures 'The Professor,' 'Three Postboys,' 'Lord Say and Jack Cade,' 293.
Marochetti, qualities of greatness, 278; his 'Richard Cœur de Lion,' *ib.*; sees Rossetti's drawings at Herne Hill, *ib.*
Marriage, honour to, 298.
Marshall, Mr. Herbert, pictures of (Old Water-colour Society, 1884), 365.
Materialistic conception of Rossetti and Hunt, 254, 269. *See* Realism, 318.
Microscope, use of the, in seeing art, 316. *See* Bewick, 264.
Millais, J. E., 'Caller Herrin,' a Pre-Raphaelite work, 271.
Mino da Fessolé, children by, 310.
Minuteness of work in art, 270.
Misery, 260; of the poor in London, 328.
Missals, Gothic, 285.
Mist, Scotch, 342.
Mitford, Miss, and feeling for children, 311.
Modernism, selfish greed of, 259. *See* Infidelity, 303.
Monte Cassino, Benedictine MS. at, 286.
Moral philosophy and Greek myths, 287.
Moran (American artist), 302.
'Mores' defined, 284.
Morris, W., lecture on 'Art and Plutocracy,' 352; friendship with Burne-Jones, 277; maxim that excellence of work depends on our joy in it, 348; on mythology, 276.
Mountains, love of, in Scott, Byron, and Wordsworth, author's early, *ib.*, 346.
Mouse, fables of town and country, etc., 308.
Murray, A., on Greek sculpture (Achilles' shield), 275.
———, C. F., his copies of Botticelli's frescoes on education, 289.
Muses, the laws of the, 297.
Musical instrument for Coniston school, 334.
Mystery, idea of, in ancient art, 295; of conception, no excuse for careless treatment, 278.
Mythic art, its teaching and truth, 274; dislike of, by practical people, 282.

MYTHOLOGY, 273; men's wisest thoughts expressed in, 275; painting of old, by a modern painter, his function, 276
MYTHS, in art, with what precision to be given, 276; defined, 274; development of, 274; moral philosophy and, 275; power of noble, 276; how far representative of the ideas they symbolize, 275.

NATIONAL GALLERY, pictures badly hung in the, 271, 340; Turner drawings in its cellars, 336. *See* TENIERS, 340; VANDERNEER, 340; VANDYKE, 310.
NATIONAL UNITY, impossible, 288. *See* GREAT MEN, 287, 332.
NATURE, author's love of, 255 *seq.*; beauty of untouched, 316–318; feeling for, 272; materials of, adapted to art, 320.
NEWSPAPERS, illustrated, good portraiture in the, 291; influence of, 304; Italian comic, 327.
NICCOLA PISANO, engrafts classicism on Christian art, 276; unites Classic and Gothic art, *e.g.*, his pulpit, 287.
NINETEENTH CENTURY, domestic spirit of, 268. *See* MODERNISM, 259.
NITRO-GLYCERINE, compels belief, 303.
NORWAY, peasant life in, 264; every town has its library, 265.
NUMA, 297.

OLD-FASHIONED, distinction of being, 262.
OLD Water Colour Society, in former years, 338; Exhibition (1884), 365.
ORCAGNA, 307; imaginative vision of, 307.
ORIENTAL ART, 285.
OUIDA'S 'Village Commune,' 266.
OXFORD,—education the ford of life, 300; but not a means of livelihood, 352; motto, 295; town ruined by improvements, 317, 330, 351; Magdalen Bridge, widened, 300; Museum and Dr. Acland, 347; St. John's gardens 318; Schools, the new, 330; Taylorian (Ruskin Art Schools and Galleries), catalogues to, 336; author's plans for certificates of merit, etc, 267, 348, 353; figure-study at, 329; limited room in, 330; pictures, etc., in; Bewick's woodcuts, 324; Burgmaier's woodcuts, *ib.*; legend on a harmonicon, 334; drawing by Copley Fielding, 343; 'Sunset at Rome,' 345; Tintoret, 'Doge Mocenigo,' 335; Turner drawings, 254, 318.

PAIN, pleasure not its outcome, 260.
PAINTER, difficulty of finish, 281; to paint what he sees, not what he wishes to see, 350.
PAINTING, manner of, compelled by realism, 270.
PALMERSTON, 'Punch' on, 328.
PARIS, Louvre, Botticelli's frescoes in the, 289.
PARLIAMENT, Houses of, Watts' designs for frescoes, 281.
PATON, Sir Noel, fairy pictures of 'Titania,' 'Fairy Raid,' 306.
PENCIL, the best instrument for fine work, 314.
PERSONAL FEELINGS, expressible only in poetry, 258.
PERSONIFICATION in art, 273.
PERUGINO, children by, 310; crowns Gothic art, 285.
PETER, drowning of, 'Modern Painters' on the, 269.
PETS, children's, 304.
PHOTOGRAPHS and art, 291; of Burne-Jones' pictures, 281; and portraiture, 281.
PHYSIOGNOMY, study of, and character, 331.

PICARDY, wood-carving of, 323.
PICTURES, only recently made a common means of decoration, 301.
PINDAR, myths of, 275.
PISA, Niccola Pisano's pulpit at, 287.
PITY, *the* lesson to be learnt, 261.
PLATO, myths used by, for his highest teaching, 275; on finish in painting ("Laws" quoted), 290.
PLEASURE, not the outcome of pain, 260.
POETRY, boldness of expression in great, 351; the only means of giving personal feelings, 258; perfect, precedes perfect painting, 285.
POLITICAL ECONOMY, author's paradoxes of, 319.
POMPEIAN ART, specimen of, 287.
POOR, the, and beauty, 329; dwellings of, to be orderly, or there can be no art, 319; misery of, 260. *See* ITALY, 286.
PORTRAITURE, all, is Gothic, 291; great portraits must also be great pictures, 292; modern, desire to be painted as proud or grand, 296; perfect examples of (*see* FLORENCE, HOLBEIN), 286; power of, a common gift, 292.
POWER, the noblest, man's own strength, 314.
PRAISE. *See* CRITICISM, 355.
PRE-RAPHAELITISM, modern, defined, 270, 271; dislike of by practical people, 282; minuteness of work in, not essential, 270; personification and, 271; the school of, 254; truth of, 274.
PRESS, the public, its value, 304.
PRICE, everything has but one just, 320.
PRIEST, dislike of the word by English public, 265.
PRIESTHOOD of Western world, its character, 295.
PROFESSION, choice of a, and means of livelihood, 352.
PROGRESS, the direction more important than the distance reached, 286.
PROUT, S., 338.
PUBLIC OPINION and the press, 304.
'PUNCH,' the artists of, townsmen, 333; the laws of beauty, 326; Bedell, Sir Pompey, 331; Bull, John, the farmer, 332; 'defends his pudding,' 334; children in, 328; on the Continent, 333; the founders of, 325; girls in, 328–329; illustrations to, best sketch in, 328; 'immortal periodical,' 327; on manufactures, says but little, 332; politics of, 328 (*see* under GLADSTONE and others); on the poor, does not give their beauty, 328; as expressing public opinion, 332; social types in, 328; on society and wealth, 329; quoted, 298. *See* DU MAURIER, LEECH, TENNIEL, 327.
PURITAN, old, view of the Bible, 256.
PYRRHIC DANCE, the, 295. *See* BYRON.

RAILROADS and scenery, 364; as subjects of landscape art, 316.
RAPHAEL'S children, 310.
REALISM in art, 318; its value as compelling belief, 269; as affecting manner and minuteness of work, 270.
RELIGION and repose, 353–354.
REMBRANDT'S children, 310.
RENAISSANCE, luxury of the, 310; poison of the, 296.
REPOSE of mind, 353.
RESURRECTION, the, the mainspring of all lovely work, 261.
RETHEL, Alfred, his 'Death the Avenger' and 'Barbarossa,' 307.

RETSCH'S 'Faust,' 'Leonora.' 'Poetry,' 307.
REYNOLDS, Sir J., 286 ; children by, 310 ; dress, painting of, 308 ; faults of, 356 ; formality in, 338 ; compared with Gainsborough, 356 ; greatness of, 287, 356 ; exhibition of his works at Academy and Grosvenor Gallery (1883), 356 ; his variety, *ib.* ; pictures by, 'Mrs. Abington' as 'Miss Prue,' 356 ; 'Age of Innocence,' 288 ; Cherubs' heads, 291 ; 'Mrs. Nesbit' as 'Circe,' 356 ; 'Mrs. Pelham,' 288 ; 'Mrs. Sheridan' as 'St. Cecilia,' 356.
RICHMOND, George, old friend of author, 253.
———, Prof. W., at Oxford, 253 ; figure-study classes of, 330 ; resigns the chair, 253 ; portraits by, Grosvenor Gallery (1883), 291.
RICHTER, Ludwig, children by, 310 ; designs of, 272 ; outlines of, 280 ; 'Lord's Prayer,' 279 ; 'Wide, Wide World,' 329.
RIVALRY, evils of, 307.
RIVIÈRE, B., his 'Sympathy,' 286.
ROBBIA. *See* LUCA.
ROBSON, 338 ; inventive power small, 339 ; temper of, 346 ; 'Outlines of Scotch Scenery,' 347 ; picture of, copied, 346.
ROLFE'S engraving of 'Ida,' 314.
ROMAGNA, the poor of, 266.
ROMAN CATHOLICS and the Bible, 299.
ROMANCE, of an artist in his subject, 339 ; definition of, 272 ; meaning of word, 254, 339.
ROME, the pomp of, 296 ; sunset at (picture Oxford schools), 340.
ROSSETTI, D. G., anatomy of, 279 ; and the Bible, 256 ; his colour, 255–256 ; not a chiaroscurist, 281 ; exhibition of his works (1883), 107 ; genius of, when highest, 255 ; a hero worshipper, 283 ; Holman Hunt his disciple, 255 ; compared with him, 256–257 ; "material veracity" of 256, 269 ; Marochetti's view of his drawings, 279 ; painting of, its faults, 257 ; poetical genius of, 255 ; and the romantic school, its chief force, 254 ; temper of, 257 ; works of : 'Passover' (Oxford schools), 269 ; 'Virgin in the house of St. John,' 256, 269.
RUBENS, children of, 310 ; and the Renaissance, 310.

SACRIFICE, the doctrine of, 259.
ST. AUGUSTINE in England, 333.
ST. CECILIA, 272. *See* REYNOLDS, 272.
ST. CHRISTOPHER, 300. *See* ALEXANDER, 300.
ST. COLUMBA in England, 333.
ST. GENEVIEVE, 299.
ST. GEORGE, 272.
ST. GEORGE'S guild, drawings of, lent to Oxford, 330.
ST. URSULA, Venice Academy, 291.
SATIRE, power of, 328. *See* LEECH.
SCENERY, destruction of, 337 ; northern and southern compared, 342 ; and railroads, 364 ; Scott's, Sir W., love of, *ib.*
SCEPTICISM and science, 274.
SCHAFFHAUSEN, railway over the falls of, 364.
SCIENCE, French book for a child on, 350 ; modern, on pain and pleasure, 260 ; and scepticism, 274 ; suggestions for, 308.
SCOTCH mists, 342.
SCOTT, Sir W., influence of, on landscape art, 342 ; love of mountains,

343 ; scenery of, 342 ; romance of, 255 ; 'Monastery,' its faults, 306 ; 'White Lady of Avenel,' 306.
SEVERN, Mr. Arthur, picture of Westminster (1884), 365.
SHAKSPERE, 'Midsummer Night's Dream' on fairies, 305 ; quoted, 305.
SHERIDAN, MRS. *See* REYNOLDS, 356.
SYBIL, a Tuscan, 297. *See* ALEXANDER, 297.
SIGHT, the unaided, and art, 316 ; does not change in quality, 349 ; and colour, 348 ; a great painter's authoritative, 348.
SIMPLON, the, railroad over, 364.
SKETCH-BOOK, no artist uses a block-book, 361.
SKY, the blue of the, and sunlight, 360 *seq.* ; cyanometer, author's, 361 ; after storm, described by Wordsworth, 350–351.
SMOKE nuisance, the modern, 350.
SOUL, the best questions of a true, 259.
SOUTH AMERICA, hideous illustrations of, 323.
STANFIELD, as influenced by Turner, 338.
STORM CLOUD, the, 359 *et seq.*
STRAHAN'S 'Magazine for Youth,' June, 1879, 307.
STRENGTH, the noblest, that of unaided man, 316.
SUFFERING, accepted and involuntary, 260.
SUN, the description of (May 20, 1884), 360.
SUNSET, the 'demoniac' beauty of the (Americanism), 323, 350.
SUNSHINE, the author's love of, inexpressible, 257–258–259. *See* CLAUDE, CUYP, HUNT, TURNER, 259, 260.
SYMBOLISM in realistic art, Pre-Raphaelitism, 270.
SYMBOLS do not give the dignity of the ideas they represent, 273.
SYMONDS, Miss (Oxford), Copley Fielding in possession of, 348.
SYMPATHY, intellectual, 'no man can enter fully into the mind of another,' 274.

TADEMA, Alma, classic in what sense, 286 ; marble painting of, 294 ; technical accuracy of, 294 ; tone of revolutionary rage in, 296 ; twilight of his pictures, 295 ; Grosvenor Gallery Collection, 295 ; Pyrrhic-dance, 295.
TAINE, M., on the growth of art, 323.
TASTE, the formation of, 268.
TENDENCY, the direction more important than the distance reached, 286.
TENIERS' 'Chateau at Perck,' National Gallery, 340.
TENNIEL, his imagination, and Tintoret's, 335 ; his power and tone, 327 ; what he might have done, 333 ; 'Punch' founded by, 327 ; works of : Cartoon No. 38, 333 ; 'John Bull defends his Pudding,' 334 ; 'Liberty and France,' 332.
TENNYSON, his genius highest in 'Maud,' 'In Memoriam' and 'Northern Farmer,' 255 ; romantic, 255 ; quoted : 'Idylls of the King,'—"Turn, fortune, turn thy wheel," 273 ; 'In Memoriam,' liv.—"The final goal of ill," 263.
TERROR in art, 307.
THEBES, the seven against, 294–295.
THESEUS, 339.
TINTORET, masses of, 335 ; pictures by : the new edition to National Gallery, 343 ; Doge Mocenigo (Oxford Schools), 335.
TITIAN, drawing of trees by, 363.
TOBACCO, 358.

TOPFFER, Swiss caricaturist, his life, 329; his 'Histoire d'Albert,' *ib.*
TOYS for children, what they like, 302–303.
TRANSPARENCY, defined, 326.
TREE-DRAWING, modern, as compared with Titian's, 362.
TRUTH, the, in Pre-Raphaelite art, 270–275; in Turner, 318.
TURNER, his character and genius, 337; paints clouds, but never a flower, 357; foregrounds of, no flower in any, 337; his landscape, beyond all other, not representative of it, 337; effect of, on contemporary art, 335; minuteness in his work, 270; sadness of, 337; sight of, 349; sunshine of, its bold conventionalism, 258; truth, his magic in his, 318; works of: 'Loire,' 318; National Gallery drawings 270, 336; Oxford, drawings at, 253, 283.
TUSCANY, the poor of, 266, 299.

VALERIUS, 339.
VANDERNEER, his 'Canal Scene' (National Gallery), 339; the 'Evening Landscape' (National Gallery), *ib.*
VANDYKE, children by, 310; Gainsborough's last words on, 286; and the Renaissance, 337; 'Draught of Fishes' by (National Gallery), 270, 339.
VAUTIER, Bavarian artist, 282.
VENICE, Academy, Carpaccio's S. Ursula, 291; master of works at Ducal Palace (G. Boni), 262.
VIRTUES, the, and Greek art, 267.
VISIONS of great men, 306.
VIVISECTION, 264.
VULGARITY of selfishness, 339.

WAINSCOTING, old English, 321.
WAR, and Greek art, 295.
WATER, effect on colour of a drop of, 322.
——— COLOUR, old English, its methods and labour, 345.
WATTS, G. F., completeness of his work, 281; Greek feeling in, *ib.*; hero-worship of, 283; Houses of Parliament frescoes, designs for, 281.
WEALTH, evils of, 311.
WEATHER, good and bad, 343–344; bad, worse in lowlands than in highlands, 363; modern, its deterioration, and recent phenomena (May 20, 1884), 358 *seq.*; the effect of it on artists, 356, 363.
WILKIE, children by, 311.
WILSON, Richard, the first sincere landscape artist, 341.
WOMEN cannot paint, author's saying that, 263.
WOOD-CARVING, mediæval, 321.
WOOD-CUTTING: American, 325; not meant to print blots, 324; cheap, 323; ease and danger of, 322; flesh tint, rendering of, 325; modern methods of, 325; and sculpture, material for, 324; transparency in, how given, 325; readily expresses ugliness or terror, 322.
WORDSWORTH, children of, 311; love of mountains, 348; Society, 366; quoted: 'Excursion,' Book ii., 348; Sonnets—"We live by admiration," 272; "The world is too much with us," 306.
WORK, goodness of, in proportion to our joy in it, 348.

YOUTH, praise of modern English, 335.

THE END.

NOTES

ON THE

CONSTRUCTION OF SHEEPFOLDS

ADVERTISEMENT.

MANY persons will probably find fault with me for publishing opinions which are not new; but I shall bear this blame contentedly, believing that opinions on this subject could hardly be just if they were not 1800 years old. Others will blame me for making proposals which are altogether new; to whom I would answer, that things in these days seem not so far right but that they may be mended. And others will simply call the opinions false and the proposals foolish—to whose good will, it they take it in hand to contradict me, I must leave what I have written—having no purpose of being drawn, at present, into religious controversy. If, however, any should admit the truth, but regret the tone of what I have said, I can only pray them to consider how much less harm is done in the world by ungraceful boldness, than by untimely Fear.

Denmark Hill,
Feb. 1851.

NOTES ON

THE CONSTRUCTION OF SHEEPFOLDS.

The following remarks were intended to form part of the appendix to an essay on Architecture: But it seemed to me, when I had put them into order, that they might be useful to persons who would not care to possess the work to which I proposed to attach them; I publish them, therefore, in a separate form; but I have not time to give them more consistency than they would have had in the subordinate position originally intended for them. I do not profess to teach Divinity; and I pray the reader to understand this, and to pardon the slightness and insufficiency of notes set down with no more intention of connected treatment of their subject than might regulate an accidental conversation. Some of them are simply copied from my private diary; others are detached statements of facts, which seem to me significative or valuable, without comment; all are written in haste, and in the intervals of occupation with an entirely different subject. It may be asked of me, whether I hold it right to speak thus hastily and insufficiently respecting the matter in question? Yes. I hold it right to *speak* hastily: not to *think* hastily. I have not thought hastily of these things; and, besides, the haste of speech is confessed, that the reader may think of me only as talking to him, and saying, as shortly and simply as I can, things which, if he esteem them foolish or idle, he is welcome to cast aside; but which, in very truth, I cannot help saying at this time.

The passages in the essay which required notes, described the repression of the political power of the Venetian Clergy by the Venetian Senate; and it became necessary for me—in supporting an assertion made in the course of the inquiry, that the idea of separation of Church and State was both vain and impious—to limit the sense in which it seemed to me that the word "Church" should be understood, and to note one or two consequences which would result from the acceptance of such limitation. This I may as well do in a separate paper, readable by any person interested in the subject; for it is high time that *some* definition of the word should be agreed upon. I do not mean a definition involving the doctrine of this or that division of Christians, but limiting, in a manner understood by all of them, the sense in which the *word* should thenceforward be used. There is grievous inconvenience in the present state of things. For instance, in a sermon lately published at Oxford, by an anti Tractarian divine, I find this sentence,—"It is clearly within the province of the State to establish a national *church*, or *external institution of certain forms of worship:*" Now suppose one were to take this interpretation of the word "Church" given by an Oxford divine, and substitute it for the simple word in some Bible Texts, as for instance, "Unto the angel of the external institution of certain forms of worship of Ephesus," &c. Or, "Salute the brethren which are in Laodicea, and Nymphas, and the external institution of certain forms of worship which is in his house,"—what awkward results we should have, here and there! Now I do not say it is possible for men to agree with each other in their religious *opinions*, but it is certainly possible for them to agree with each other upon their religious *expressions;* and when a word occurs in the Bible a hundred and fourteen times, it is surely not asking too much of contending divines to let it stand in the sense in which it there occurs; and when they want an expression of something for which it does *not* stand in the Bible, to use some other word. There is no compromise of religious opinion in this: it is simply proper respect for the Queen's English.

The word occurs in the New Testament, as I said, one hun-

dred and fourteen times.* In every one of those occurrences, it bears one and the same grand sense : that of a congregation or assembly of men. But it bears this sense under four different modifications, giving four separate meanings to the word. These are—

I. The entire Multitude of the Elect ; otherwise called the Body of Christ ; and sometimes the Bride, the Lamb's Wife ; including the Faithful in all ages ; Adam, and the children of Adam yet unborn.

In this sense it is used in Ephesians v. 25, 27, 32 ; Colossians i. 18, and several other passages.

II. The entire multitude of professing believers in Christ, existing on earth at a given moment ; including false brethren, wolves in sheep's clothing, goats, and tares, as well as sheep and wheat, and other forms of bad fish with good in the net.

In this sense it is used in 1 Cor. x. 32 ; xv. 9 ; Galatians i. 13, 1 Tim. iii. 5, &c.

III. The multitude of professed believers, living in a certain city, place, or house. This is the most frequent sense in which the word occurs, as in Acts vii. 38 ; xiii. 1 ; 1 Cor. i. 2 ; xvi. 19, &c.

IV. Any assembly of men : as in Acts xix. 32, 41.

That in a hundred and twelve out of the hundred and fourteen texts, the word bears some one of these four meanings, is indisputable.† But there are two texts in which, if the word had alone occurred, its meaning might have been doubtful. These are Matt. xvi. 18, and xviii. 17.

The absurdity of founding any doctrine upon the inexpressibly minute possibility that in these two texts, the word might have been used with a different meaning from that which it bore in all the others, coupled with the assumption that the

* I may, perhaps, have missed count of one or two occurrences of the word ; but not, I think, in any important passages.

† The expression "House of God," in Tim. iii. 15, is shown to be used of the congregation by 1 Cor. iii. 16, 17.

I have not noticed the word κυριακὴ (οἰκία), from which the German "Kirche," the English "Church," and the Scotch "Kirk," are derived, as it is not used with that signification in the New Testament.

meaning was this or that, is self-evident: it is not so much a religious error as a philological solecism; unparalleled, so far as I know, in any other science but that of divinity.

Nor is it ever, I think, committed with open front by Protestants. No English divine, asked in a straightforward manner for a Scriptural definition of "the Church," would, I suppose, be bold enough to answer "the Clergy." Nor is there any harm in the common use of the word, so only that it be distinctly understood to be not the Scriptural one; and therefore to be unfit for substitution in a Scriptural text. There is no harm in a man's talking of his son's "going into the Church:" meaning that he is going to take orders; but there is much harm in his supposing this a Scriptural use of the word, and therefore, that when Christ said, "Tell it to the Church," He might possibly have meant, "Tell it to the Clergy."

It is time to put an end to the chance of such misunderstanding. Let it but be declared plainly by all men, when they begin to state their opinions on matters ecclesiastical, that they will use the word "Church" in one sense or the other;—That they will accept the sense in which it is used by the Apostles, or that they deny this sense, and propose a new definition of their own. We shall then know what we are about with them—we may perhaps grant them their new use of the term, and argue with them on that understanding; so only that they will not pretend to make use of Scriptural authority, while they refuse to employ Scriptural language. This, however, it is not my purpose to do at present. I desire only to address those who are willing to accept the Apostolic sense of the word Church, and with them, I would endeavor shortly to ascertain what consequences must follow from an acceptance of that Apostolic sense, and what must be our first and most necessary conclusions from the common language of Scripture* respecting these following points:—

* Any reference, *except* to Scripture, in notes of this kind would of course be useless: the argument from, or with, the Fathers, is not to be compressed into fifty pages. I have something to say about Hooker; but I reserve that for another time, not wishing to say it hastily, or to leave it without support.

1. The distinctive characters of the Church.
2. The Authority of the Church.
3. The Authority of the Clergy over the Church.
4. The connection of the Church with the State.

These are four separate subjects of question; but we shall not have to put these questions in succession with each of the four Scriptural meanings of the word Church, for evidently its second and third meaning may be considered together, as merely expressing the general or particular conditions of the Visible Church, and the fourth signification is entirely independent of all questions of a religious kind. So that we shall only put the above inquiries successively respecting the Invisible and Visible Church; and as the two last,—of authority of Clergy, and connection with State—can evidently only have reference to the Visible Church, we shall have, in all, these six questions to consider.

1. The distinctive characters of the Invisible Church.
2. The distinctive characters of the Visible Church.
3. The Authority of the Invisible Church.
4. The Authority of the Visible Church.
5. The Authority of Clergy over the Visible Church.
6. The Connection of the Visible Church with the State.

1. What are the distinctive characters of the Invisible Church; that is to say, What is it which makes a person a member of this Church, and how is he to be known for such?

Wide question—if we had to take cognizance of all that has been written respecting it, remarkable as it has been always for quantity rather than carefulness, and full of confusion between Visible and Invisible: even the article of the Church of England being ambiguous in its first clause: "The *Visible* Church is a congregation of Faithful men." As if ever it had been possible, except for God, to see Faith! or to know a Faithful man by sight. And there is little else written on this question, without some such quick confusion of the Visible and Invisible Church;—needless and unaccountable

confusion. For evidently, the Church which is composed of Faithful men, is the one true, indivisible, and indiscernible Church, built on the foundation of Apostles and Prophets, Jesus Christ himself being the chief corner-stone. It includes all who have ever fallen asleep in Christ, and all yet unborn, who are to be saved in Him ; its Body is as yet imperfect ; it will not be perfected till the last saved human spirit is gathered to its God.

A man becomes a member of this Church only by believing in Christ with all his heart ; nor is he positively recognizable for a member of it, when he has become so, by any one but God, not even by himself. Nevertheless, there are certain signs by which Christ's sheep may be guessed at. Not by their being in any definite Fold—for many are lost sheep at times : but by their sheep-like behavior ; and a great many are indeed sheep which, on the far mountain side, in their peacefulness, we take for stones. To themselves, the best proof of their being Christ's sheep is to find themselves on Christ's shoulders ; and, between them, there are certain sympathies (expressed in the Apostles' Creed by the term "communion of Saints"), by which they may in a sort recognise each other, and so become verily visible to each other for mutual comfort.

2. The Limits of the Visible Church, or of the Church in the Second Scriptural Sense, are not so easy to define ; they are awkward questions, these, of stake-nets. It has been ingeniously and plausibly endeavored to make Baptism a sign of admission into the Visible Church, but absurdly enough ; for we know that half the baptized people in the world are very visible rogues, believing neither in God nor devil ; and it is flat blasphemy to call these Visible Christians ; we also know that the Holy Ghost was sometimes given before Baptism,* and it would be absurdity to call a man on whom the Holy Ghost had fallen, an Invisible Christian. The only rational distinction is that which practically, though not professedly, we always assume. If we hear a man profess himself a believer in God and in Christ, and detect him in no

* Acts x. 44.

glaring and wilful violation of God's law, we speak of him as a Christian ; and on the other hand, if we hear him or see him denying Christ, either in his words or conduct, we tacitly assume him not to be a Christian. A mawkish charity prevents us from outspeaking in this matter, and from earnestly endeavoring to discern who are Christians and who are not ; and this I hold * to be one of the chief sins of the Church in the present day ; for thus wicked men are put to no shame ; and better men are encouraged in their failings, or caused to hesitate in their virtues, by the example of those whom, in false charity, they choose to call Christians. Now, it being granted that it is impossible to know, determinedly, who are Christians indeed, that is no reason for utter negligence in separating the nominal, apparent, or possible Christian from the professed Pagan or enemy of God. We spend much time in arguing about efficacy of sacraments and such other mysteries ; but we do not act upon the very certain tests which are clear and visible. We know that Christ's people are not thieves—not liars—not busybodies—not dishonest—not avaricious—not wasteful—not cruel. Let us then get ourselves well clear of thieves—liars—wasteful people—avari-

* Let not the reader be displeased with me for these short and apparently insolent statements of opinion. I am not writing insolently, but as shortly and clearly as I can ; and when I seriously believe a thing, I say so in a few words, leaving the reader to determine what my belief is worth. But I do not choose to temper down every expression of personal opinion into courteous generalities, and so lose space, and time, and intelligibility at once. We are utterly oppressed in these days by our courtesies, and considerations, and compliances, and proprieties. Forgive me them, this once, or rather let us all forgive them to each other, and learn to speak plainly first, and, if it may be, gracefully afterwards ; and not only to speak, but to stand by what we have spoken. One of my Oxford friends heard, the other day, that I was employed on these notes, and forthwith wrote to me, in a panic, not to put my name to them, for fear I should "compromise myself." I think we are most of us compromised to some extent already, when England has sent a Roman Catholic minister to the second city in Italy, and remains herself for a week without any government, because her chief men cannot agree upon the position which a Popish cardinal is to have leave to occupy in London.

cious people—cheating people—people who do not pay their debts. Let us assure them that they, at least, do not belong to the Visible Church ; and having thus got that Church into decent shape and cohesion, it will be time to think of drawing the stake-nets closer.

I hold it for a law, palpable to common sense, and which nothing but the cowardice and faithlessness of the Church prevents it from putting in practice, that the conviction of any dishonorable conduct or wilful crime, of any fraud, falsehood, cruelty, or violence, should be ground for the excommunication of any man :—for his publicly declared separation from the acknowledged body of the Visible Church : and that he should not be received again therein without public confession of his crime and declaration of his repentance. If this were vigorously enforced, we should soon have greater purity of life in the world, and fewer discussions about high and low churches. But before we can obtain any idea of the manner in which such law could be enforced, we have to consider the second question, respecting the Authority of the Church. Now Authority is twofold : to declare doctrine and to enforce discipline ; and we have to inquire, therefore, in each kind,—

3. What is the authority of the Invisible Church ? evidently, in matters of doctrine, all members of the Invisible Church must have been, and must ever be, at the time of their deaths, right in the points essential to Salvation. But, (A.) we cannot tell who *are* members of the Invisible Church.

(B.) We cannot collect evidence from deathbeds in a clearly stated form.

(C.) We can collect evidence, in any form, only from some one or two out of every sealed thousand of the Invisible Church. Elijah thought he was alone in Israel ; and yet there were seven thousand invisible ones around him. Grant that we had Elijah's intelligence ; and we could only calculate on collecting the $\frac{1}{1000}$th part of the evidence or opinions of the part of the Invisible Church living on earth at a given moment ; that is to say, the seven-millionth or trillionth of its collective evidence. It is very clear, therefore, we cannot hope

to get rid of the contradictory opinions, and keep the consistent ones, by a general equation. But, it has been said there are no contradictory opinions ; the Church is infallible. There was some talk about the infallibility of the Church, if I recollect right, in that letter of Mr. Bennett's to the Bishop of London. If any Church be infallible, it is assuredly the Invisible Church, or body of Christ ; and infallible in the main sense it must of course be by its definition. An Elect person must be saved and therefore cannot eventually be deceived on essential points ; so that Christ says of the deception of such, "If it were *possible*," implying it to be impossible. Therefore, as we said, if one could get rid of the variable opinions of the members of the Invisible Church, the constant opinions would assuredly be authoritative : but for the three reasons above stated, we cannot get at their constant opinions : and as for the feelings and thoughts which they daily experience or express, the question of Infallibility—which is practical only in this bearing—is soon settled. Observe St. Paul, and the rest of the Apostles, write nearly all their epistles to the Invisible Church :—Those epistles are headed,—Romans, "To the beloved of God, called to be saints ;" 1 Corinthians, "To them that are sanctified in Christ Jesus ;" 2 Corinthians, "To the saints in all Achaia ;" Ephesians, "To the saints which are at Ephesus, and to the faithful in Christ Jesus ;" Philippians, "To all the saints which are at Philippi ;" Colossians, "To the saints and faithful brethren which are at Colosse ;" 1 and 2 Thessalonians, "To the Church of the Thessalonians, which is in God the Father, and the Lord Jesus;" 1 and 2 Timothy, "To his own son in the faith ;" Titus, to the same ; 1 Peter, "To the Strangers, Elect according to the foreknowledge of God ;" 2 Peter, "To them that have obtained like precious faith with us;" 2 John, "To the Elect lady ;" Jude, "To them that are sanctified by God the Father, and preserved in Jesus Christ and called."

There are thus fifteen epistles, expressly directed to the members of the Invisible Church. Philemon and Hebrews, and 1 and 3 John, are evidently also so written, though not so expressly inscribed. That of James, and that to the Gala-

tians, are as evidently to the Visible Church: the one being general, and the other to persons "removed from Him that called them." Missing out, therefore, these two epistles, but including Christ's words to His disciples, we find in the Scriptural addresses to members of the Invisible Church, fourteen, if not more, direct injunctions "not to be deceived."* So much for the "Infallibility of the Church."

Now, one could put up with Puseyism more patiently, if its fallacies arose merely from peculiar temperaments yielding to peculiar temptations. But its bold refusals to read plain English; its elaborate adjustments of tight bandages over its own eyes, as wholesome preparation for a walk among traps and pitfalls; its daring trustfulness in its own clairvoyance all the time, and declarations that every pit it falls into is a seventh heaven; and that it is pleasant and profitable to break its legs;—with all this it is difficult to have patience. One thinks of the highwayman with his eyes shut, in the Arabian Nights; and wonders whether any kind of scourging would prevail upon the Anglican highwayman to open "first one and then the other."

4. So much, then, I repeat for the infallibility of the *In*visible Church, and for its consequent authority. Now, if we want to ascertain what infallibility and authority there is in the Visible Church, we have to alloy the small wisdom and the light weight of Invisible Christians, with large per-centage of the false wisdom and contrary weight of Undetected Anti-Christians. Which alloy makes up the current coin of opinions in the Visible Church, having such value as we may choose—its nature being properly assayed—to attach to it.

There is, therefore, in matters of doctrine, *no such thing* as the Authority of the Church. We might as well talk of the authority of the morning cloud. There may be light *in* it, but the light is not of it; and it diminishes the light that it gets; and lets less of it through than it receives, Christ being its sun. Or, we might as well talk of the authority of a flock

* Matt. xxiv. 4; Mark xiii. 5; Luke xxi. 8; 1 Cor. iii. 18, vi. 9, xv. 33; Eph. iv. 14, v. 6; Col. ii. 8; 2 Thess. ii. 3; Heb. iii. 13; 1 John i. 8, iii. 7; 2 John 7, 8.

of sheep—for the Church is a body to be taught and fed, not to teach and feed: and of all sheep that are fed on the earth, Christ's Sheep are the most simple (the children of this generation are wiser): always losing themselves; doing little else in this world *but* lose themselves;—never finding themselves; always found by Some One else; getting perpetually into sloughs, and snows, and bramble thickets, like to die there, but for their Shepherd, who is for ever finding them and bearing them back, with torn fleeces and eyes full of fear.

This, then, being the No-Authority of the Church in matter of Doctrine, what Authority has it in matters of Discipline?

Much, every way. The sheep have natural and wholesome power (however far scattered they may be from their proper fold) of getting together in orderly knots; following each other on trodden sheepwalks, and holding their heads all one way when they see strange dogs coming; as well as of casting out of their company any whom they see reason to suspect of not being right sheep, and being among them for no good. All which things must be done as the time and place require, and by common consent. A path may be good at one time of day which is bad at another, or after a change of wind; and a position may be very good for sudden defence, which would be very stiff and awkward for feeding in. And common consent must often be of such and such a company on this or that hillside, in this or that particular danger,—not of all the sheep in the world: and the consent may either be literally common, and expressed in assembly, or it may be to appoint officers over the rest, with such and such trusts of the common authority, to be used for the common advantage. Conviction of crimes, and excommunication, for instance, could neither be effected except before, or by means of, officers of some appointed authority.

5. This, then, brings us to our fifth question. What is the Authority of the Clergy over the Church?

The first clause of the question must evidently be,—Who *are* the Clergy? and it is not easy to answer this without begging the rest of the question.

For instance, I think I can hear certain people answering, That the Clergy are folk of three kinds,—Bishops, who overlook the Church; Priests, who sacrifice for the Church; Deacons, who minister to the Church: thus assuming in their answer, that the Church is to be sacrificed *for*, and that people cannot overlook and minister to her at the same time; which is going much too fast. I think, however, if we define the Clergy to be the "Spiritual Officers of the Church,"—meaning, by Officers, merely People in office,—we shall have a title safe enough and general enough to begin with, and corresponding too, pretty well, with St. Paul's general expression προϊσταμένοι, in Rom. xii. 8, and 1 Thess. v. 13.

Now, respecting these Spiritual Officers, or office-bearers, we have to inquire, first, What their Office or Authority is, or should be; secondly, Who gave, or should give, them that Authority? That is to say, first, What is, or should be the *nature* of their office; and secondly, What the *extent* or force of their authority in it? for this last depends mainly on its derivation.

First, then, What should be the offices, and of what kind should be the authority of the Clergy?

I have hitherto referred to the Bible for an answer to every question. I do so again; and behold, the Bible gives me no answer. I defy you to answer me from the Bible. You can only guess, and dimly conjecture, what the offices of the Clergy *were* in the first century. You cannot show me a single command as to what they shall be. Strange, this: the Bible give no answer to so apparently important a question! God surely would not have left His word without an answer to anything His children ought to ask. Surely it must be a ridiculous question—a question we ought never to have put, or thought of putting. Let us think of it again a little. To be sure,—it *is* a ridiculous question, and we should be ashamed of ourselves for having put it:—What should be the offices of the Clergy? That is to say, What are the possible spiritual necessities which at any time may arise in the Church, and by what means and men are they to be supplied;—evidently an infinite question. Different kinds of necessities must be met

by different authorities, constituted as the necessities arise. Robinson Crusoe, in his island, wants no Bishop, and makes a thunderstorm do for an Evangelist. The University of Oxford would be ill off without its Bishop; but wants an Evangelist besides; and that forthwith. The authority which the Vaudois shepherds need, is of Barnabas, the son of Consolation; the authority which the City of London needs, is of James, the son of Thunder. Let us then alter the form of our question, and put it to the Bible thus; What are the necessities most likely to arise in the Church; and may they be best met by different men, or in great part by the same men acting in different capacities? and are the names attached to their offices of any consequence? Ah, the Bible answers now, and that loudly. The Church is built on the Foundation of the Apostles and Prophets, Jesus Christ himself being the corner-stone. Well; We cannot have two foundations, so we can have no more Apostles or Prophets:—then, as for the other needs of the Church in its edifying upon this foundation, there are all manner of things to be done daily;—rebukes to be given; comfort to be brought; Scripture to be explained; warning to be enforced; threatenings to be executed; charities to be administered; and the men who do these things are called, and call themselves, with absolute indifference, Deacons, Bishops, Elders, Evangelists, according to what they are doing at the time of speaking. St. Paul almost always calls himself a deacon, St. Peter calls himself an elder, 1 Pet. v. 1, and Timothy, generally understood to be addressed as a bishop, is called a deacon in 1 Tim. iv. 6—forbidden to rebuke an elder, in v. 1, and exhorted to do the work of an evangelist, in 2 Tim. iv. 5. But there is one thing which, as officers, or as separate from the rest of the flock, they *never* call themselves,—which it would have been impossible, as so separate, they ever *should* have called themselves; that is—*Priests.*

It would have been just as possible for the Clergy of the early Church to call themselves Levites, as to call themselves (ex officio) Priests. The whole function of Priesthood was, on Christmas morning, at once and forever gathered into His Person who was born at Bethlehem; and thenceforward, all

who are united with Him, and who with Him make sacrifice of themselves; that is to say, all members of the Invisible Church, become at the instant of their conversion, Priests; and are so called in 1 Pet. ii. 5, and Rev. i. 6, and xx. 6, where, observe, there is no possibility of limiting the expression to the Clergy; the conditions of Priesthood being simply having been loved by Christ, and washed in His blood. The blasphemous claim on the part of the Clergy of being *more* Priests than the godly laity—that is to say, of having a higher Holiness than the Holiness of being one with Christ,—is altogether a Romanist heresy, dragging after it, or having its origin in, the other heresies respecting the sacrificial power of the Church officer, and his repeating the oblation of Christ, and so having power to absolve from sin:—with all the other endless and miserable falsehoods of the Papal hierarchy; falsehoods for which, that there might be no shadow of excuse, it has been ordained by the Holy Spirit that no Christian minister shall once call himself a Priest from one end of the New Testament to the other, except together with his flock; and so far from the idea of any peculiar sanctification, belonging to the Clergy, never entering the apostles' minds, we actually find St. Paul defending himself against the possible imputation of inferiority: "If any man trust to himself that he is Christ's, let him of himself think this again, that, as he is Christ's, even so are we Christ's" (2 Cor. x. 7). As for the unhappy retention of the term Priest in our English Prayer-book, so long as it was understood to mean nothing but an upper order of Church officer, licensed to tell the congregation from the reading-desk, what (for the rest) they might, one would think, have known without being told,—that "God pardoneth all them that truly repent,"—there was little harm in it; but, now that this order of Clergy begins to presume upon a title which, if it mean anything at all, is simply short for Presbyter, and has no more to do with the word Hiereus than with the word Levite, it is time that some order should be taken both with the book and the Clergy. For instance, in that dangerous compound of halting poetry with hollow Divinity, called the Lyra Apostolica, we find much versification on the sin of

Korah and his company: with suggested parallel between the Christian and Levitical Churches, and threatening that there are "Judgment Fires, for high-voiced Korahs in their day." There are indeed such fires. But when Moses said, "a Prophet shall the Lord raise up unto you, like unto me," did he mean the writer who signs γ in the Lyra Apostolica? The office of the Lawgiver and Priest is now for ever gathered into One Mediator between God and man; and THEY are guilty of the sin of Korah who blasphemously would associate themselves in his Mediatorship.

As for the passages in the "Ordering of Priests" and "Visitation of the Sick" respecting Absolution, they are evidently pure Romanism, and might as well not be there, for any practical effect which they have on the consciences of the Laity; and had much better not be there, as regards their effect on the minds of the Clergy. It is indeed true that Christ promised absolving power to His Apostles: He also promised to those who believed, that they should take up serpents, and if they drank any deadly thing, it should not hurt them. His words were fulfilled literally; but those who would extend their force to beyond the Apostolic times, most extend both promises, or neither.

Although, however, the Protestant laity do not often admit the absolving power of their clergy, they are but too apt to yield, in some sort, to the impression of their greater sanctification; and from this instantly results the unhappy consequence that the sacred character of the Layman himself is forgotten, and his own Ministerial duty is neglected. Men not in office in the Church suppose themselves, on that ground, in a sort unholy; and that, therefore, they may sin with more excuse, and be idle or impious with less danger, than the Clergy: especially they consider themselves relieved from all ministerial function, and as permitted to devote their whole time and energy to the business of this world. No mistake can possibly be greater. Every member of the Church is equally bound to the service of the Head of the Church; and that service is pre-eminently the saving of souls. There is not a moment of a man's active life in which he may

not be indirectly preaching; and throughout a great part of his life he ought to be *directly* preaching, and teaching both strangers and friends; his children, his servants, and all who in any way are put under him, being given to him as especial objects of his ministration. So that the only difference between a Church officer and a lay member, is either a wider degree of authority given to the former, as apparently a wiser and better man, or a special appointment to some office more easily discharged by one person than by many: as, for instance, the serving of tables by the deacons; the authority or appointment being, in either case, commonly signified by a marked separation from the rest of the Church, and the privilege or power * of being maintained by the rest of the Church, without being forced to labor with his hands or encumber himself with any temporal concerns.

Now, putting out of question the serving of tables, and other such duties, respecting which there is no debate, we shall find the offices of the Clergy, whatever names we may choose to give to those who discharge them, falling mainly into two great heads:—Teaching; including doctrine, warning, and comfort: Discipline; including reproof and direct administration of punishment. Either of which functions would naturally become vested in single persons, to the exclusion of others, as a mere matter of convenience: whether those persons were wiser and better than others or not: and respecting each of which, and the authority required for its fitting discharge, a short inquiry must be separately made.

I. Teaching.—It appears natural and wise that certain men should be set apart from the rest of the Church that they may make Theology the study of their lives: and that they should be thereto instructed specially in the Hebrew and Greek tongues; and have entire leisure granted them for the study of the Scriptures, and for obtaining general knowledge of the grounds of Faith, and best modes of its defence against all heretics: and it seems evidently right also, that with this Scholastic duty should be joined the Pastoral duty of constant visitation and exhortation to the people; for, clearly, the

* ἐξουσια, in 1 Cor. ix. 12. 2 Thess iii. 9.

Bible, and the truths of Divinity in general, can only be understood rightly in their practical application; and clearly, also, a man spending his time constantly in spiritual ministrations, must be better able, on any given occasion, to deal powerfully with the human heart than one unpractised in such matters. The unity of Knowledge and Love, both devoted altogether to the service of Christ and his Church, marks the true Christian Minister; who I believe, whenever he has existed, has never failed to receive due and fitting reverence from all men,—of whatever character or opinion; and I believe that if all those who profess to be such, were such indeed, there would never be question of their authority more.

But, whatever influence they may have over the Church, their authority never supersedes that of either the intellect or the conscience of the simplest of its lay members. They can assist those members in the search for truth, or comfort their overworn and doubtful minds; they can even assure them that they are in the way of truth, or that pardon is within their reach: but they can neither manifest the truth nor grant the pardon. Truth is to be discovered, and Pardon to be won for every man by himself. This is evident from innumerable texts of Scripture, but chiefly from those which exhort every man to seek after Truth, and which connect knowing with doing. We are to seek after knowledge as silver, and search for her as for hid treasures; therefore, from every man she must be naturally hid, and the discovery of her is to be the reward only of personal search. The kingdom of God is as treasure hid in a field; and of those who profess to help us to seek for it, we are not to put confidence in those who say, —Here is the treasure, we have found it, and have it, and will give you some of it; but to those who say,—We think that is a good place to dig, and you will dig most easily in such and such a way.

Farther, it has been promised that if such earnest search be made, Truth shall be discovered: as much truth, that is, as is necessary for the person seeking. These, therefore, I hold, for two fundamental principles of religion,—that, without seeking, truth cannot be known at all; and that, by seeking,

it may be discovered by the simplest. I say, without seeking it cannot be known at all. It can neither be declared from pulpits, nor set down in Articles, nor in any wise "prepared and sold" in packages, ready for use. Truth must be ground for every man by himself out of its husk, with such help as he can get, indeed, but not without stern labor of his own. In what science is knowledge to be had cheap? or truth to be told over a velvet cushion, in half an hour's talk every seventh day? Can you learn chemistry so?—zoology?—anatomy? and do you expect to penetrate the secret of all secrets, and to know that whose price is above rubies; and of which the depth saith,—It is not in me, in so easy fashion? There are doubts in this matter which evil spirits darken with their wings, and that is true of all such doubts which we were told long ago—they can "be ended by action alone." *

As surely as we live, this truth of truths can only so be discerned: to those who act on what they know, more shall be revealed; and thus, if any man will do His will, he shall know the doctrine whether it be of God. Any man:—not the man who has most means of knowing, who has the subtlest brains, or sits under the most orthodox preacher, or has his library fullest of most orthodox books—but the man who strives to know, who takes God at His word, and sets himself to dig up the heavenly mystery, roots and all, before sunset, and the night come, when no man can work. Beside such a man, God stands in more and more visible presence as he toils, and teaches him that which no preacher can teach—no earthly au-

* (Carlyle, Past and Present, Chap. xi.) Can anything be more striking than the repeated warnings of St. Paul against strife of words; and his distinct setting forth of Action as the only true means of attaining knowledge of the truth, and the only sign of men's possessing the true faith? Compare 1 Timothy vi. 4, 20, (the latter verse especially, in connection with the previous three,) and 2 Timothy ii. 14, 19, 22, 23, tracing the connection here also; add Titus i. 10, 14, 16, noting "*in works* they deny him," and Titus iii. 8, 9, "affirm constantly that they be careful to maintain good works; but avoid foolish questions;" and finally, 1 Timothy i. 4—7: a passage which seems to have been especially written for these times.

thority gainsay. By such a man, the preacher must himself be judged.

Doubt you this? There is nothing more certain nor clear throughout the Bible: the Apostles themselves appeal constantly to their flocks, and actually *claim* judgment from them, as deserving it, and having a right to it, rather than discouraging it. But, first notice the way in which the discovery of truth is spoken of in the Old Testament: "Evil men understand not judgment; but they that seek the Lord understand all things," Proverbs xxviii. 5. God overthroweth, not merely the transgressor or the wicked, but even "the words of the transgressor," Proverbs xxii. 12, and "the counsel of the wicked," Job v. 13, xxi. 16; observe again, in Proverbs xxiv. 4, "My son, eat thou honey, because it is good—so shall the knowledge of wisdom be unto thy soul, when thou hast *found it*, there shall be a reward;" and again, "What man is he that feareth the Lord? him shall he teach in the way that he shall choose;" so Job xxxii. 8, and multitudes of places more; and then, with all these places, which express the definite and personal operation of the Spirit of God on every one of His people, compare the place in Isaiah, which speaks of the contrary of this human teaching: a passage which seems as if it had been written for this very day and hour. "Because their fear towards me is taught by the *precept of men;* therefore, behold the wisdom of their wise men shall perish, and the understanding of their prudent men shall be hid." (xxix. 13, 14.) Then take the New Testament, and observe how St. Paul himself speaks of the Romans, even as hardly needing his epistle, but able to admonish one another; "*Nevertheless, brethren, I have written the more boldly unto you in some sort, as putting you in mind.*" (xv. 15.) Any one, we should have thought, might have done as much as this, and yet St. Paul increases the modesty of it as he goes on; for he claims the right of doing as much as this, only "because of the grace given to me of God, that I should be the minister of Jesus Christ to the Gentiles." Then compare 2 Cor. v. 11, where he appeals to the consciences of the people for the manifestation of his having done his duty; and observe in

verse 21 of that, and 1 of the next chapter, the "pray" and "beseech," not "command;" and again, in chapter vi. verse 4, "approving ourselves as the ministers of God." But the most remarkable passage of all is 2 Cor. iii. 1, whence it appears that the churches were actually in the habit of giving letters of recommendation to their ministers; and St. Paul dispenses with such letters, not by virtue of his Apostolic authority, but because the power of his preaching was enough manifested in the Corinthians themselves. And these passages are all the more forcible, because if in any of them St. Paul had claimed absolute authority over the Church as a teacher, it was no more than we should have expected him to claim, nor could his doing so have in anywise justified a successor in the same claim. But now that he has not claimed it—who, following him, shall dare to claim it? And the consideration of the necessity of joining expressions of the most exemplary humility, which were to be the example of succeeding ministers, with such assertion of Divine authority as should secure acceptance for the epistle itself in the sacred canon, sufficiently accounts for the apparent inconsistencies which occur in 2 Thess. iii. 14, and other such texts.

So much, then, for the authority of the Clergy in matters of Doctrine. Next, what is their authority in matters of Discipline. It must evidently be very great, even if it were derived from the people alone, and merely vested in the clerical officers as the executors of their ecclesiastical judgments, and general overseers of all the Church. But granting, as we must presently, the minister to hold office directly from God, his authority of discipline becomes very great indeed; how great, it seems to me most difficult to determine, because I do not understand what St. Paul means by "delivering a man to Satan for the destruction of the flesh." Leaving this question, however, as much too hard for casual examination, it seems indisputable that the authority of the Ministers or court of Ministers should extend to the pronouncing a man Excommunicate for certain crimes against the Church, as well as for all crimes punishable by ordinary law. There ought, I think, to be an ecclesiastical code of laws; and a man ought to have jury trial,

according to this code, before an ecclesiastical judge ; in which, if he were found guilty, as of lying, or dishonesty, or cruelty, much more of any actually committed violent crime, he should be pronounced Excommunicate ; refused the Sacrament ; and have his name written in some public place as an excommunicate person until he had publicly confessed his sin and besought pardon of God for it. The jury should always be of the laity, and no penalty should be enforced in an ecclesiastical court except this of excommunication.

This proposal may sound strange to many persons ; but assuredly this, if not much more than this, is commanded in Scripture, first in the (much abused) text, "Tell it unto the Church ;" and most clearly in 1 Cor. v. 11—13 ; 2 Thess. iii. 6 and 14 ; 1 Tim. v. 8 and 20 ; and Titus iii. 10 ; from which passages we also know the two proper degrees of the penalty. For Christ says, Let him who refuses to hear the Church, "be unto thee as an heathen man and a publican." But Christ ministered to the heathen, and sat at meat with the publican ; only always with declared or implied expression of their inferiority ; here, therefore, is one degree of excommunication for persons who "offend" their brethren ; committing some minor fault against them ; and who, having been pronounced in error by the body of the Church, refuse to confess their fault or repair it ; who are then to be no longer considered members of the Church ; and their recovery to the body of it is to be sought exactly as it would be in the case of a heathen. But covetous persons, railers, extortioners, idolaters, and those guilty of other gross crimes, are to be entirely cut off from the company of the believers ; and we are not so much as to eat with them. This last penalty, however, would require to be strictly guarded, that it might not be abused in the infliction of it, as it has been by the Romanists. We are not, indeed, to eat with them, but we may exercise all Christian charity towards them, and give them to eat, if we see them in hunger, as we ought to all our enemies ; only we are to consider them distinctly as our *enemies :* that is to say, enemies of our Master Christ ; and servants of Satan.

As for the rank or name of the officers in whom the authori-

ties, either of teaching or discipline, are to be vested, they are left undetermined by Scripture. I have heard it said by men who know their Bible far better than I, that careful examination may detect evidence of the existence of three orders of Clergy in the Church. This may be; but one thing is very clear, without any laborious examination, that "bishop" and "elder" sometimes mean the same thing, as, indisputably, in Titus i. 5 and 7, and 1 Pet. v. 1 and 2, and that the office of the bishop or overseer was one of considerably less importance than it is with us. This is palpably evident from 1 Timothy iii., for what divine among us, writing of episcopal proprieties, would think of saying that bishops "must not be given to wine," must be "no strikers," and must not be "novices?" We are not in the habit of making bishops of novices in these days; and it would be much better that, like the early Church, we sometimes ran the risk of doing so; for the fact is we have not bishops enough—by some hundreds. The idea of overseership has been practically lost sight of, its fulfilment having gradually become physically impossible, for want of more bishops. The duty of a bishop is, without doubt, to be accessible to the humblest clergymen of his diocese, and to desire very earnestly that all of them should be in the habit of referring to him in all cases of difficulty; if they do not do this of their own accord, it is evidently his duty to visit them; live with them sometimes, and join in their ministrations to their flocks, so as to know exactly the capacities, and habits of life of each; and if any of them complained of this or that difficulty with their congregations, the bishop should be ready to go down to help them, preach for them, write general epistles to their people, and so on: besides this, he should of course be watchful of their errors—ready to hear complaints from their congregations of inefficiency or aught else; besides having general superintendence of all the charitable institutions and schools in his diocese, and good knowledge of whatever was going on in theological matters, both all over the kingdom and on the continent. This is the work of a right overseer; and I leave the reader to calculate how many additional bishops—and those hard-

working men, too—we should need to have it done even decently. Then our present bishops might all become archbishops with advantage, and have general authority over the rest.*

As to the mode in which the officers of the Church should be elected or appointed, I do not feel it my business to say anything at present, nor much respecting the extent of their authority, either over each other or over the congregation, this being a most difficult question, the right solution of which evidently lies between two most dangerous extremes—insubordination and radicalism on one hand, and ecclesiastical tyranny and heresy on the other: of the two, insubordination is far the least to be dreaded—for this reason, that nearly all real Christians are more on the watch against their pride than their indolence, and would sooner obey their clergyman, if possible, than contend with him; while the very pride they suppose conquered often returns masked, and causes them to make a merit of their humility and their abstract obedience, however unreasonable: but they cannot so easily persuade themselves there is a merit in abstract *dis*obedience.

Ecclesiastical tyranny has, for the most part, founded itself on the idea of Vicarianism, one of the most pestilent of the Romanist theories, and most plainly denounced in Scripture. Of this I have a word or two to say to the modern "Vicarian." All powers that be are unquestionably ordained of God; so

* I leave, in the main text, the abstract question of the fitness of Episcopacy unapproached, not feeling any call to speak of it at length at present; all that I feel necessary to be said is, that bishops being granted, it is clear that we have too few to do their work. But the argument from the practice of the Primitive Church appears to me to be of erroneous weight,—nor have I ever heard any rational plea alleged against Episcopacy, except that, like other things, it is capable of abuse, and had sometimes been abused; and as, altogether clearly and indisputably, there is described in the Bible an episcopal office, distinct from the merely ministerial one; and, apparently, also an Episcopal officer attached to each church, and distinguished in the Revelations as an Angel, I hold the resistance of the Scotch Presbyterian Church to Episcopacy to be unscriptural, futile, and schismatic.

that they that resist the Power, resist the ordinance of God. Therefore, say some in these offices, We, being ordained of God, and having our credentials, and being in the English Bible called ambassadors for God, do, in a sort, represent God. We are Vicars of Christ, and stand on earth in place of Christ. I have heard this said by Protestant clergymen.

Now the word ambassador has a peculiar ambiguity about it, owing to its use in modern political affairs; and these clergymen assume that the word, as used by St. Paul, means an Ambassador Plenipotentiary; representative of his King, and capable of acting for his King. What right have they to assume that St. Paul meant this? St. Paul never uses the word ambassador at all. He says simply, "We are in embassage from Christ; and Christ beseeches you through us." Most true. And let it further be granted, that every word that the clergyman speaks is literally dictated to him by Christ; that he can make no mistake in delivering his message; and that, therefore, it is indeed Christ himself who speaks to us the word of life through the messenger's lips. Does, therefore, the messenger represent Christ? Does the channel which conveys the waters of the Fountain represent the Fountain itself? Suppose, when we went to draw water at a cistern, that all at once the Leaden Spout should become animated, and open its mouth and say to us, See, I am Vicarious for the Fountain. Whatever respect you show to the Fountain, show some part of it to me. Should we not answer the Spout, and say, Spout, you were set there for our service, and may be taken away and thrown aside * if anything goes wrong with you. But the Fountain will flow for ever.

Observe, I do not deny a most solemn authority vested in every Christian messenger from God to men. I am prepared to grant this to the uttermost; and all that George Herbert says, in the end of the Church-porch, I would enforce, at another time than this, to the uttermost. But the Authority is simply that of a King's *messenger;* not of a King's *Representative.* There is a wide difference; all the difference between humble service and blasphemous usurpation.

* "By just judgment be deposed," Art. 26.

Well, the congregation might ask, grant him a King's messenger in cases of doctrine,—in cases of discipline, an officer bearing the King's commission. How far are we to obey him? How far is it lawful to dispute his commands?

For, in granting, above, that the Messenger always gave his message faithfully, I granted too much to my adversaries, in order that their argument might have all the weight it possibly could. The Messengers rarely deliver their message faithfully; and sometimes have declared, as from the King, messages of their own invention. How far are we, knowing them for King's messengers, to believe or obey them?

Suppose for instance, in our English army, on the eve of some great battle, one of the colonels were to give this order to his regiment. "My men, tie your belts over your eyes, throw down your muskets, and follow me as steadily as you can, through this marsh, into the middle of the enemy's line," (this being precisely the order issued by our Puseyite Church officers.) It might be questioned, in the real battle, whether it would be better that a regiment should show an example of insubordination, or be cut to pieces. But happily in the Church, there is no such difficulty; for the King is always with his army: Not only with his army, but at the right hand of every soldier of it. Therefore, if any of their colonels give them a strange command, all they have to do is to ask the King; and never yet any Christian asked guidance of his King, in any difficulty whatsoever, without mental reservation or secret resolution, but he had it forthwith. We conclude then, finally, that the authority of the Clergy is, in matters of discipline, large (being executive, first, of the written laws of God, and secondly, of those determined and agreed upon by the body of the Church), in matters of doctrine, dependent on their recommending themselves to every man's conscience, both as messengers of God, and as themselves men of God, perfect, and instructed to good works." *

* The difference between the authority of doctrine and discipline is beautifully marked in 2 Timothy ii. 25, and Titus ii. 12—15. In the first passage, the servant of God, teaching divine doctrine, must not strive, but must "in *meekness* instruct those that oppose themselves;" in

6. The last subject which we had to investigate was, it will be remembered, what is usually called the connection of "Church and State." But, by our definition of the term Church, throughout the whole of Christendom, the Church (or society of professing Christians) *is* the State, and our subject is therefore, properly speaking, the connection of the lay and clerical officers of the Church; that is to say, the degrees in which the civil and ecclesiastical governments ought to interfere with or influence each other.

It would of course be vain to attempt a formal inquiry into this intricate subject;—I have only a few detached points to notice respecting it.

There are three degrees or kinds of civil government. The first and lowest, executive merely; the government in this sense being simply the National Hand, and composed of individuals who administer the laws of the nation, and execute its established purposes.

The second kind of government is deliberative; but in its deliberation, representative only of the thoughts and will of the people or nation, and liable to be deposed the instant it ceases to express those thoughts and that will. This, whatever its form, whether centred in a king or in any number of men, is properly to be called Democratic. The third and highest kind of government is deliberative, not as representative of the people, but as chosen to take separate counsel for them, and having power committed to it, to enforce upon them whatever resolution it may adopt, whether consistent with their will or not. This government is properly to be called Monarchical, whatever its form.

I see that politicians and writers of history continually run into hopeless error, because they confuse the Form of a government with its Nature. A government may be nominally vested in an individual; and yet if that individual be in such fear of those beneath him, that he does nothing but what he

the second passage, teaching us "that denying ungodliness and worldly lusts he is *to live soberly, righteously, and godly* in this *present world*," the minister is to speak, exhort, and rebuke with ALL AUTHORITY—both functions being expressed as united in 2 Timothy iv. 3.

supposes will be agreeable to them, the Government is Democratic; on the other hand, the Government may be vested in a deliberative assembly of a thousand men, all having equal authority, and all chosen from the lowest ranks of the people; and yet if that assembly act independently of the will of the people, and have no fear of them, and enforce its determinations upon them, the government is Monarchical; that is to say, the Assembly, acting as One, has power over the Many, while in the case of the weak king, the Many have power over the One.

A Monarchical Government, acting for its own interests, instead of the people's, is a tyranny. I said the Executive Government was the hand of the nation;—the Republican Government is in like manner its tongue. The Monarchical Government is its head.

All true and right Government is Monarchical, and of the head. What is its best form, is a totally different question; but unless it act *for* the people, and not as representative of the people, it is no government at all; and one of the grossest blockheadisms of the English in the present day, is their idea of sending men to Parliament to "represent *their* opinions." Whereas their only true business is to find out the wisest men among them, and send them to Parliament to represent their *own* opinions, and act upon them. Of all puppet-shows in the Satanic Carnival of the earth, the most contemptible puppet-show is a Parliament with a mob pulling the strings.

Now, of these three states of government, it is clear that the merely executive can have no proper influence over ecclesiastical affairs. But of the other two, the first, being the voice of the people, or voice of the Church, must have such influence over the Clergy as is properly vested in the body of the Church. The second, which stands in the same relation to the people as a father does to his family, will have such farther influence over ecclesiastical matters, as a father has over the consciences of his adult children. No absolute authority, therefore, to enforce their attendance at any particular place of worship, or subscription to any particular Creed.

But indisputable authority to procure for them such religious instruction as he deems fittest,* and to recommend it to them by every means in his power ; he not only has authority, but is under obligation to do this, as well as to establish such disciplines and forms of worship in his house as he deems most convenient for his family : with which they are indeed at liberty to refuse compliance, if such disciplines appear to them clearly opposed to the law of God ; but not without most solemn conviction of their being so, nor without deep sorrow to be compelled to such a course.

But it may be said, the Government of a people never does stand to them in the relation of a father to his family. If it do not, it is no Government. However grossly it may fail in its

* Observe, this and the following conclusions depend entirely on the supposition that the Government is part of the Body of the Church, and that some pains have been taken to compose it of religious and wise men. If we choose, knowingly and deliberately, to compose our Parliament, in great part, of infidels and Papists, gamblers and debtors, we may well regret its power over the Clerical officer ; but that we should, at any time, so compose our Parliament, is a sign that the Clergy themselves have failed in their duty, and the Church in its watchfulness ;—thus the evil accumulates in re-action. Whatever I say of the responsibility or authority of Government, is therefore to be understood only as sequent on what I have said previously of the necessity of closely circumscribing the Church, and then composing the Civil Government out of the circumscribed Body. Thus, all Papists would at once be rendered incapable of share in it, being subjected to the second or most severe degree of excommunication—first, as idolaters, by 1 Cor. v. 10 ; then, as covetous and extortioners, (selling absolution,) by the same text ; and, finally, as heretics and maintainers of falsehoods, by Titus iii. 10, and 1 Tim. iv. 1.

I do not write this hastily, nor without earnest consideration both of the difficulty and the consequences of such Church Discipline. But either the Bible is a superannuated book, and is only to be read as a record of past days ; or these things follow from it, clearly and inevitably. That we live in days when the Bible has become impracticable, is (if it be so) the very thing I desire to be considered. I am not setting down these plans or schemes as at present possible. I do not know how far they are possible ; but it seems to me that God has plainly commanded them, and that, therefore, their impracticability is a thing to be meditated on.

duty, and however little it may be fitted for its place, if it be a Government at all, it has paternal office and relation to the people. I find it written on the one hand,—"Honor thy Father;" on the other,—"Honor the King;" on the one hand, —"Whoso smiteth his Father, shall be put to death;"* on the other,—"They that resist shall receive to themselves damnation." Well, but, it may be farther argued, the Clergy are in a still more solemn sense the Fathers of the People, and the People are the beloved Sons; why should not, therefore, the Clergy have the power to govern the civil officers?

For two very clear reasons.

In all human institutions certain evils are granted, as of necessity; and, in organizing such institutions, we must allow for the consequences of such evils, and make arrangements such as may best keep them in check. Now, in both the civil and ecclesiastical governments there will of necessity be a certain number of bad men. The wicked civilian has comparatively little interest in overthrowing ecclesiastical authority; it is often a useful help to him, and presents in itself little which seems covetable. But the wicked ecclesiastical officer has much interest in overthrowing the civilian, and getting the political power into his own hands. As far as wicked men are concerned, therefore, it is better that the State should have power over the Clergy, than the Clergy over the State.

Secondly, supposing both the Civil and Ecclesiastical officer to be Christians; there is no fear that the civil officer should under-rate the dignity or shorten the serviceableness of the minister; but there is considerable danger that the religious enthusiasm of the minister might diminish the serviceableness of the civilian. (The History of Religious Enthusiasm should be written by some one who had a life to give to its investigation; it is one of the most melancholy pages in human records, and one the most necessary to be studied.) Therefore, so far as good men are concerned, it is better the State should have power over the Clergy, than the Clergy over the State.

* Exod. xxi. 15.

This we might, it seems to me, conclude by unassisted reason. But surely the whole question is, without any need of human reason, decided by the history of Israel. If ever a body of Clergy should have received independent authority, the Levitical Priesthood should; for they were indeed a Priesthood, and more holy than the rest of the nation. But Aaron is always subject to Moses. All solemn revelation is made to Moses, the civil magistrate, and he actually commands Aaron as to the fulfilment of his priestly office, and that in a necessity of life and death: "Go and make an atonement for the people." Nor is anything more remarkable throughout the whole of the Jewish history than the perfect subjection of the Priestly to the Kingly Authority. Thus Solomon thrusts out Abiathar from being priest, 1 Kings ii. 27; and Jehoahaz administers the funds of the Lord's House, 2 Kings xii. 4, though that money was actually the Atonement Money, the Ransom for Souls (Exod. xxx. 12).

We have, however, also the beautiful instance of Samuel uniting in himself the offices of Priest, Prophet, and Judge; nor do I insist on any special manner of subjection of Clergy to civil officers, or *vice versâ;* but only on the necessity of their perfect unity and influence upon each other in every Christian Kingdom. Those who endeavor to effect the utter separation of ecclesiastical and civil officers, are striving, on the one hand, to expose the Clergy to the most grievous and most subtle of temptations from their own spiritual enthusiasm and spiritual pride; on the other, to deprive the civil officer of all sense of religious responsibility, and to introduce the fearful, godless, conscienceless, and soulless policy of the Radical and the (so called) Socialist. Whereas, the ideal of all government is the perfect unity of the two bodies of officers, each supporting and correcting the other; the Clergy having due weight in all the national councils; the civil officers having a solemn reverence for God in all their acts; the Clergy hallowing all worldly policy by their influence; and the magistracy repressing all religious enthusiasm by their practical wisdom. To separate the two is to endeavor to separate the daily life of the nation from God, and to map out the domin-

ion of the soul into two provinces—one of Atheism, the other of Enthusiasm. These, then, were the reasons which caused me to speak of the idea of separation of Church and State as Fatuity ; for what Fatuity can be so great as the not having God in our thoughts ; and, in any act or office of life, saying in our hearts, "There is no God."

Much more I would fain say of these things, but not now : this only, I must emphatically assert, in conclusion :—That the schism between the so called Evangelical and High Church parties in Britain, is enough to shake many men's faith in the truth or existence of Religion at all. It seems to me one of the most disgraceful scenes in Ecclesiastical history, that Protestantism should be paralyzed at its very heart by jealousies, based on little else than mere difference between high and low breeding. For the essential differences, in the religious opinions of the two parties, are sufficiently marked in two men whom we may take as the highest representatives of each—George Herbert and John Milton ; and I do not think there would have been much difficulty in attuning those two, if one could have got them together. But the real difficulty, nowadays, lies in the sin and folly of both parties : in the superciliousness of the one, and the rudeness of the other. Evidently, however, the sin lies most at the High Church door, for the Evangelicals are much more ready to act with Churchmen than they with the Evangelicals ; and I believe that this state of things cannot continue much longer ; and that if the Church of England does not forthwith unite with herself the entire Evangelical body, both of England and Scotland, and take her stand with them against the Papacy, her hour has struck. She cannot any longer serve two masters ; nor make curtsies alternately to Christ and anti-Christ. That she *has* done this is visible enough by the state of Europe at this instant. Three centuries since Luther—three hundred years of Protestant knowledge—and the Papacy not yet overthrown! Christ's truth still restrained, in narrow dawn, to the white cliffs of England and white crests of the Alps ;—the morning star paused in its course in heaven ;—the sun and moon stayed, with Satan for their Joshua.

But how to unite the two great sects of paralyzed Protestants? By keeping simply to Scripture. The members of the Scottish Church have not a shadow of excuse for refusing Episcopacy; it has indeed been abused among them; grievously abused; but it is in the Bible; and that is all they have a right to ask.

They have also no shadow of excuse for refusing to employ a written form of prayer. It may not be to their taste—it may not be the way in which they like to pray; but it is no question, at present, of likes or dislikes, but of duties; and the acceptance of such a form on their part would go half way to reconcile them with their brethren. Let them allege such objections as they can reasonably advance against the English form, and let these be carefully and humbly weighed by the pastors of both churches: some of them ought to be at once forestalled. For the English Church, on the other hand, *must* cut the term Priest entirely out of her Prayer-book, and substitute for it that of Minister or Elder; the passages respecting absolution must be thrown out also, except the doubtful one in the Morning Service, in which there is no harm; and then there would be only the Baptismal question left, which is one of words rather than of things, and might easily be settled in Synod, turning the refractory Clergy out of their offices, to go to Rome if they chose. Then, when the Articles of Faith and form of worship had been agreed upon between the English and Scottish Churches, the written forms and articles should be carefully translated into the European languages, and offered to the acceptance of the Protestant churches on the Continent, with earnest entreaty that they would receive them, and due entertainment of all such objections as they could reasonably allege; and thus the whole body of Protestants, united in one great Fold, would indeed go in and out, and find pasture; and the work appointed for them would be done quickly, and Antichrist overthrown.

Impossible: a thousand times impossible!—I hear it exclaimed against me. No—not impossible. Christ does not order impossibilities, and He *has* ordered us to be at peace,

one with another. Nay, it is answered—He came not to send peace, but a sword. Yes, verily: to send a sword upon earth, but not within His Church; for to His Church He said, "My Peace I leave with you."

THE END.

828.8
R897c
16958
AUTHOR
Ruskin, John
TITLE
Complete works v.14
DATE DUE

828.8
R897c
c.14
16958

THE MASTER'S COLLEGE
828.8 R897c v.14 MAIN
Ruskin, John/The complete works
3 3540 00003 4703